

SPONSOR'S 11TH ANNUAL TV/RADIO BASICS

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Where
there's a
Storz
station . . .
there's
audience

In each of these major markets more radios are tuned to the Storz Station than to any other.

Minneapolis-St. Paul . . . WDGY ±1
*Hooper, Trendex, Nielsen, all day.
Pulse in the afternoon.*

Kansas City . . . WHB ±1
*Metro Pulse, Nielsen, Trendex, Hooper,
Area Nielsen, Pulse.*

New Orleans . . . WTIX ±1
Hooper, Pulse.

Miami . . . WQAM ±1
Hooper, Pulse, Trendex

WDGY, Minneapolis
WHB, Kansas City
WQAM, Miami

Represented by John Blair & Co.

• TODD STORZ, PRESIDENT

WTIX, New Orleans

Represented by Adam Yorno, Inc.

THE STORZ STATIONS

PART TWO
OF SPONSOR

7 JULY 1957

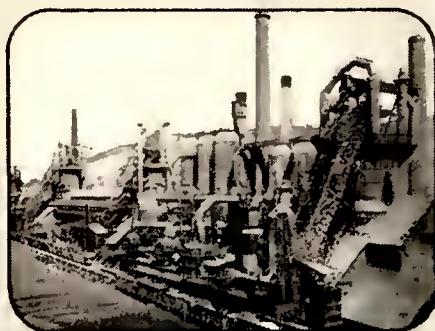
THE
WHEELING
 INDUSTRIAL EXPANSION
 STORY BOARD

The *Wheeling Story* is a story of Expansion! Growth! Progress! The Upper Ohio Valley is truly one of the fastest growing markets in America!



The Wheeling Industrial Expansion Story has been news in leading publications and read by millions of American business men.

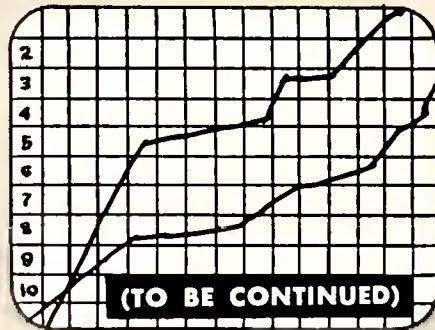
As an advertiser, this story is important to you because industrial expansion means new employment — added people — increased buying power—obsoleting any market figures published as recently as six months ago.



And the story continues to unfold. For instance . . . when completed, Weirton Steel will have the world's fastest cold reducing Tandem Mill—creating new jobs for its 13,500 employees.

Olin-Mathieson Chemical's 1,100 acre plant, originally planned for annual 60,000 ton capacity, has already expanded to produce 180,000 tons yearly.

The advertising medium covering this expanding area best is WTRF-TV—far and away the #1 Station in every accepted audience measurement.



As buying power soars—so can your sales soar in this expanding market—if you tell your story to the vast, interested audience on Channel 7.

"a station worth watching"

wtrf tv
7
 CHANNEL

Wheeling 7, West Virginia



316,000 watts

Equipped for network color

For availabilities and complete coverage information
 —call Bob Ferguson, V. Pres. and Gen. Mgr.,
 or Needham Smith, Sales Mgr.—Wheeling Ex-
 change — CEdar 2-7777 — or any George P.
 Hollingberry Co. Representative.

reaching a market that's reaching new importance!

These convenient index tabs (no adhesive necessary) will make it easy to use the 9 sections of **BASICS**

INSTRUCTIONS: The nine tabs at right will serve as our index for each of the sections of TV and Radio Basics. Simply remove the tabs by cutting along perforations. Remove backing to expose adhesive (it needs no moisture, sticks on contact). Then press each tab in place along edge of that section's introductory page. Fold each tab in half on black line and attach to front and back of page. Most convenient way to affix tabs is to start from back of book and work forward. Fix tab in same relative position as shown at right. Thus tab for section 9 will be flush with page bottom; tab for section 1 will be flush with top of page.

REPRINTS of Basics sections and Timebuyers of the U.S. are available. See page for price and details on how to order Basics reprints.

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attach to page 51

attach to page 69

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|-----------------------------------|-------------------|-------------------|--------------------|--------------------|------------------------|--------------------|--------------------|---------------------------|
| 1. TV Status Report Status Report | 2. Film Basics | 3. TV Basics | 4. Film Basics | 5. Color Basics | 6. Radio Status Report | 7. Radio Basics | 8. Industry Basics | 9. Timebuyers of the U.S. |
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INDEX BASICS

ies of network TV, its here for advertisers

goes to the webs. Out of a total advertiser \$56, \$660 million was placed on the networks of McCann-Erickson's Central Research Departmental costs.

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res reveal, came to 5,075,180, compared to 4,911,190 in 1956.

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dominated during the early morning and late evening Sunday evening men and women listeners.

ing in radios-only homes?

In a hundred would be able to tell you offhand, the level in radio-TV homes. This is a Nielsen record this year.

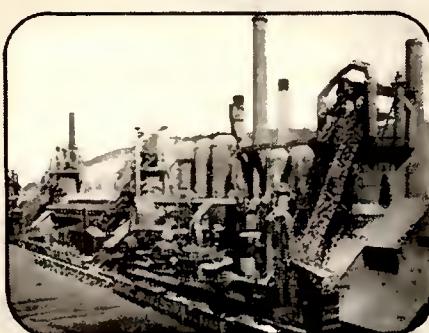
ows in night time network TV? Definitely. The shows during the spring of 1955, 74 hours

er month came to four, 12 and 13, respectively. The shows went up slightly from 1955 to 1956 and 1957.

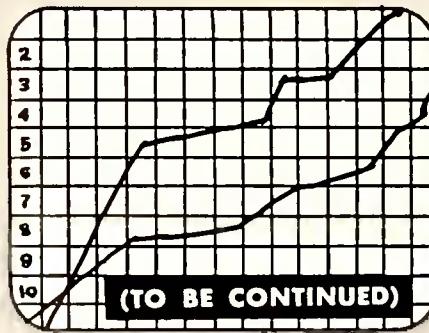
asn't change much through the year—evident that the May-June period last year represented a low point in radios-only homes. These sample.

THE
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And the story continues to unfold. For instance . . . when completed, Weirton Steel will have the world's fastest cold reducing Tandem Mill—creating new jobs for its 13,500 employees.



As buying power soars—so can your sales soar in this expanding market—if you tell your story to the vast, interested audience on Channel 7.

reaching a market t

NEWSMAKING BASICS

Copyright 1957
SPONSOR PUBLICATIONS INC.

With all the talk about the headaches of network TV, its lure for advertisers is undiminished.

More than half of all TV spending still goes to the webs. Out of a total advertiser expenditure figure of \$1,225 million during 1956, \$660 million was placed on the networks.

These figures are preliminary estimates of McCann-Erickson's Central Research Department. They include time, program and commercial costs.

Network TV sponsors are getting a bigger slice of the viewing pie than ever, Nielsen figures show.

During February 1957 52.5% of all viewing time was spent watching network sponsored programs. The previous February the figure was 49.5%.

If radio set production continues at the pace marked in the first four months of 1957, the industry will hit the first 15-million-set year since 1948.

Production through April, RETMA figures reveal, came to 5,075,180, compared to 4,525,225 during the corresponding period in 1956.

The flood of classy movie packages hasn't made much of a dent in the number of syndicated film shows run weekly in major markets.

Broadcast Advertisers Reports data for the first quarter of 1957, covering 14 markets, show a range of 36 shows weekly (in Philadelphia) up to 115 (in New York). A comparison of the figures in seven of these markets with similar data published in SPONSOR's Fall Facts Basics of 1956 reveals an increase in the number of shows in four cases, a decrease in two cases and no change in one.

U. S. homes using auto radios during high auto traffic periods last summer numbered about 1.5 to 2 million homes, according to Nielsen.

As might be expected men listeners predominated during the early morning and late afternoon periods during the week, while during Sunday evening men and women listeners were about equal.

What's the level of nighttime listening in radio-only homes?

It's a safe bet that not one timebuyer in a hundred would be able to tell you offhand. The answer: 21%, more than three times the level in radio-TV homes. This is a Nielsen in-home figure for the January-February period this year.

Are there more long sponsored shows in night-time network TV? Definitely. There were 64 hours per month of 60-minute shows during the spring of 1955, 74 hours in 1956 and 94 hours in 1957.

As for 90-minute programs, the hours per month came to four, 12 and 18, respectively. In the meantime, hours devoted to 30-minute shows went up slightly from 1955 to 1956 and then declined 20 hours per month in 1957.

Though in-home radio listening doesn't change much through the year (even in radio-only homes), it is interesting to note that the May-June period last year represented a peak in listening in radio-TV homes and a low point in radio-only homes. These figures are from Nielsen's national Audimeter sample.

NEWSMAKING BASICS *continued . . .*

Nighttime network tv advertisers are increasingly interested in getting into the smaller video markets.

This is made clear by a perusal of station lineups during this past season compared to the previous season. They're definitely bigger.

The reason can't be newly-opened tv markets since there have been few of these recently.

As an example of the station lineup picture, take the top 25 ARB shows as of December 1955 which were still on the air the following December. Of the 22 still on the air, 18 increased their lineups; three remained with the same tally; one was reduced. Fifteen of the shows added **10 stations or more.**

Bigest increase was in Godfrey's *Talent Scouts*, which leaped from 100 to 170. Reason was Toni's success in talking alternate sponsor Lipton into putting ad pressure in the South.

Bigest surprise was the slicing of *Disneyland's* lineup from 175 to 138.

The growing importance of auto listening is underlined by the increasing share of the radio set market being grabbed by auto radios in recent years. This is shown in RETMA data on retail sales of home sets and manufacturers' sales of radios to auto makers (which is the closest figure to retail auto radio sales available).

Before 1951, auto radio sales amounted to less than half of home radio sales. This increased until **1955, when auto radio sales were 99% of home set sales.** In 1956, the ratio dropped to 60% and during the first four months of this year the figure was 85%.

Out-of-home radio listening during the winter has gone up about 35% during the past five years.

Pulse figures covering 28 top markets show the median percent of homes listening out of home during the **winter of 1957 was 4.2 compared with 3.1 in 1951.**

This data includes all kinds of out-of-home listening, from listening at work to listening while visiting other homes.

It's no secret that I.D.'s, because of their length, are among the most economical buys on tv (if they fit your ad requirements).

But it took TvB to document this in a large-scale study.

Here are some cost-per-1,000-homes-reached figures for 13-week buys: 81¢ per for two a week at 4:30 p.m. in the top 50 markets; \$1.06 per for five a week at 8:30 p.m. in the same number of markets; \$1.05 for two a week at 10:30 p.m. in the top 100 markets.

A note to the raised-eyebrow set: These figures are for the highest-rate station in each market. They're strictly rate card—no announcement packages included.

Interesting question: Why do a greater percent of Eastern time zone viewers watch late-evening tv than those in other time zones?

Is it because they stay up later? Is it because they like a tv nightcap? Or, is it a reflection of tv program schedules, particularly the networks?

Here are some figures. You supply the answer.

ARB homes-using-tv figures during December 1956 show that between 11:00 and 11:15 p.m. Eastern time zone viewing is at a 40% level; Central zone, 14%; Pacific, 20%.

Hint: During the 15 minutes following 7:00 p.m., Eastern viewing is lower than in the other two time zones.

Network tv costs haven't discouraged sponsors in the least.

The number of nighttime sponsored hours per month has been rising steadily.

Two seasons ago monthly hours totaled 261, during the season before last it was 276 and **this past season the figure was 286.** Source of this is Nielsen; figures cover spring data in each season.

“Let us
raise a standard to which
the wise and honest
can repair”

George Washington

1787



KUDNER AGENCY, INC.

NEW YORK • DETROIT • LOS ANGELES
SAN FRANCISCO • WASHINGTON

Nighttime spot radio rates have been more than halved since 1950 while daytime rates have declined only 6%. This is the picture turned up by The Katz Agency's annual study of rate trends on its represented stations.

The study, covering 1 January of each year, also shows a 2% rise in daytime rates from 1956 to 1957 and a 5% drop in nighttime rates during the same period. Daytime figures do not cover high traffic hours.

The mortality rate of nighttime network tv shows is underlined by these figures about 58 new programs introduced during the 1952-53 season.

Only eight or 14% were still on the air during the past season. Nielsen took the trouble to collect this information.

A question of interest to sponsors of features is how much viewing goes up in late night weekend slots compared with weekday periods. ARB viewing figures based on local time in three time zones (Eastern, Central and Pacific) disclose that a 50% rise on Friday and Saturday nights is common while hikes of 100 and 200% are not unusual.

The viewing figures are for December, 1956, cover two 15-minute periods: 11:15 to 11:30 p.m. and 12:15 to 12:30 a.m.

The effect of summer driving on raising total hot weather radio listening is illustrated by these Nielsen figures comparing audiences during July 1956 and January 1957. The data below shows millions of homes during the average minute:

| | MORNING (Mon.-Fri.) | | AFTERNOON (Mon.-Fri.) | | NIGHT (7 days) | |
|-----------|------------------------|------|--------------------------|------|-------------------|------|
| | July | Jan. | July | Jan. | July | Jan. |
| Auto-Plus | 1.4 | 1.2 | 1.8 | 1.5 | 1.5 | 1.0 |
| In-Home | 5.2 | 6.6 | 6.1 | 6.2 | 4.0 | 4.1 |
| Total | 6.6 | 7.8 | 7.9 | 7.7 | 5.5 | 5.1 |

It looks like network tv's adolescence is over—that is, if you define adolescence as a period of fast growth.

Take a look at PIB gross time billings for the first four months of the year: They're running less than 8% ahead of the corresponding period in 1956.

Gross time billings for all of 1956 were 20% over the preceding year.

True, PIB figures are no accurate measure of advertiser spending or network income. But they are useful indicators in making such comparisons as those above.

The widespread assumption that alternating sponsorships have been steadily increasing is not borne out by the facts. While there was a big jump in alternate sponsorships from the 1954-55 season to the 1955-56 season, there was a decline (though not large) during the 1956-57 season.

You'll have to take Nielsen's word for it: The figures, in terms of sponsored hours per month in nighttime network tv are 64, 91 and 85 for the three successive seasons with calculations being made in the spring of each season.

Total U.S. homes have finally hit the 50 million mark, according to Nielsen estimates, with 48.2 million radio homes as of 1 July.

In 1949 U.S. homes totaled 42.6 million with 40.2 million radio homes (and only a scattering of tv homes).

It's hard to get advertisers excited about **weekend daytime network tv**.

PIB billings through April for this year came to \$7.9 million. During the same period a year ago, the figure was \$8.2 million.

Largest Audience
of any TV station
in New England

wnac-tv
Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.

THE FIRST HUNDRED MILLION DOLLAR YEAR

A few months ago a milestone was passed when McCann-Erickson TV-Radio billing hit a rate of a hundred million dollars annually. A glance at the accompanying charts shows that this covers every radio and TV network, hundreds of local stations—every kind of programming—every type of commercial.

Like all agencies, and most people, we like to set ourselves goals. Probably it was one of our goals to be the first to reach the hundred million mark in this field—but right now there's only time to thank the many people responsible for having done it. The networks and stations who have done so much to bring these media to their present high point of effectiveness . . . the producing outlets and the talent agencies who have contributed so much to the quality of our product.

McCann-Erickson, Inc.

New York, Boston, Atlanta, Cleveland, Detroit,
Chicago, Louisville, Houston, Dallas, San Francisco, Los
Angeles, Portland and offices throughout the world.

Network and Regional TV Programs

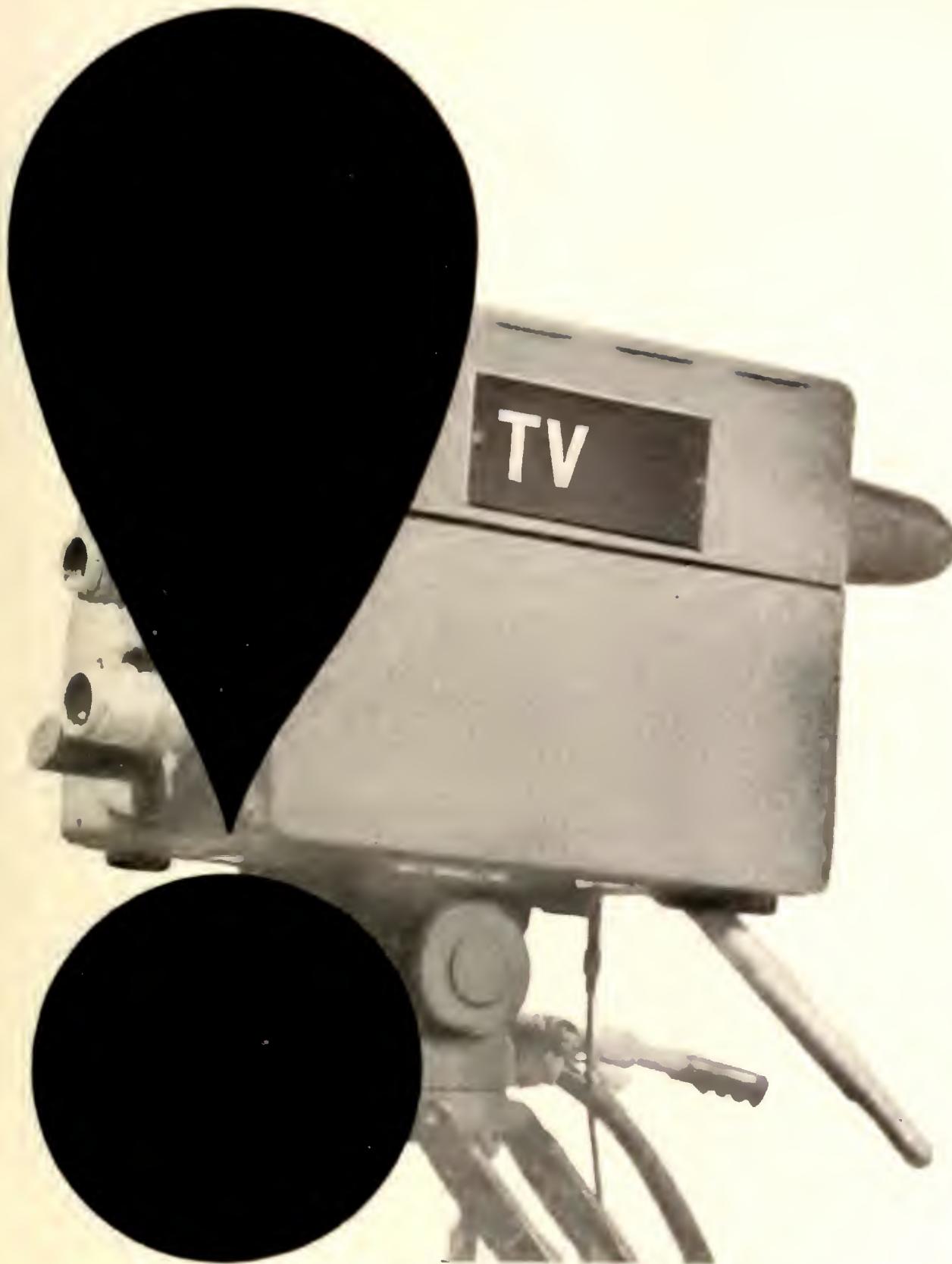
NIGHTTIME

Special Programs
Cinderella
Festival of Magic
Five Stars for Springtime
The Great Sebastian
Mayerling
Mr. Broadway
Romeo and Juliet
Ruggles of Red Gap
Shower of Stars

One Hour
Climax
Disneyland
Jackie Gleason Show
Robert Montgomery Presents
Studio One
Warner Brothers Presents
Wednesday Night Fights

Half Hour
Adventures of Jim Bowie
Crunch and Des
Death Valley Days
Dragnet
Esso Golden Playhouse
Lone Ranger
National Biscuit Theatre
Panic
Texas in Review
Whirlybirds

Quarter Hour
Esso Reporter
Powerland U.S.A.
Sohio Reporter



Clients using other than Network Programs:

DAYTIME

Special Programs
Game of the Week
Half Hour
Lone Ranger
Sky King
Quarter Hour
Bob Crosby
Garry Moore
Home
House Party
It Could Be You
Mickey Mouse Club
Ohio Story
Our Miss Brooks
Price is Right
Queen for A Day
Tennessee Ernie Ford
Today
Valiant Lady

TELEVISION

American Safety Razor Corp.
American Trust Co.
Bell Brand Foods, Ltd.
Bulova Watch Co.
California Packing Corp.
California Spray Chemical Corp.
California Wine Association
Chesebrough-Pond's Inc
Chrysler Division
Cleveland Electric Illuminating Co.
Coca-Cola Bottling Companies
(Various Cities)
Columbia Records Inc
Columbus & Southern Ohio
Electric Co.
Cowles Magazines, Inc.
Esso Standard Oil Company
Gray Drug Stores, Inc.

RADIO

Allied Chemical & Dye Corp.
Barrett Division
American Safety Razor Corp
American Trust Co.
Bulova Watch Co.
California Packing Corp
(Del Monte)
California Spray Chemical Corp
California Wine Association
Central Vermont Railway
Chesebrough-Pond's Inc.
Chrysler Division
Cleveland Electric Illuminating Co.
Coca-Cola Bottling Companies
(Various Cities)
Columbia Records Inc.
Cowles Magazines Inc.
Esso Standard Oil Co.
Gray Drug Stores, Inc.
The Halle Bros. Co.
Hampden Brewing Co.
Humble Oil Co.
Liggett & Myers
Lucky Lager Brewing Company

Lyon Tailoring Inc.
Manufacturers Trust Company
Mead-Johnson & Co.
The Mennen Company
The Milk Foundation
The Milnot Co.
National Biscuit Company
(Various Products)
National City Bank of Cleveland
The Nestle Company Inc.
(Various Products)
Norwegian Canners Assoc.
Ohio Bell Telephone Company
Pacific Power & Light Company
Rival Packing Co.
Seck & Kade Inc.
S.O.S. Company
Southern California and Southern
Counties Gas Companies
Standard Oil Company (Ohio)
Stegmaier Brewing Co.
Swift & Company
Tidy House Products Co.



A close look at the enlarged television coverage map of WNEM-TV and stations in adjacent markets reveals the TRUTH of the following:

POSITIVELY... WNEM-TV CHANNEL 5 IS THE ONE AND ONLY TELEVISION STATION COVERING FLINT WITH A GRADE A SIGNAL.

The coverage map speaks for itself, but we welcome any further inquiry you might have regarding television service in this rich market. We'll be glad to supply you with, not claims, but POSITIVE PROOF.*

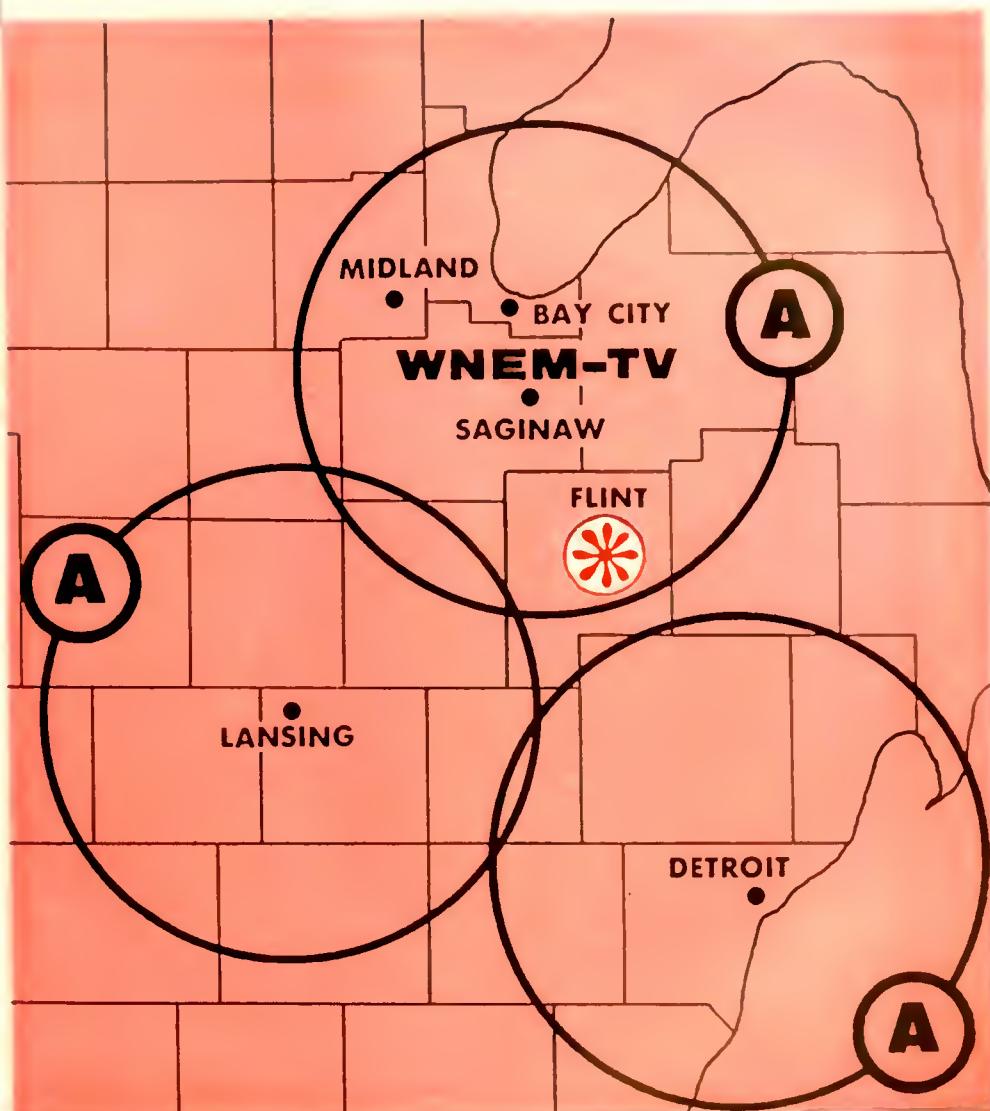
WNEM-TV also is the only TV station delivering a Grade A signal to the combined market made up of Flint, Saginaw, Bay City and Midland . . . the heart of Michigan's 2nd Market, the nation's 19th Industrial Market.

*Additional evidence on file in applications at the FCC in Washington.

take a closer look



at FLINT TV



See Your Petryman



FLINT OFFICES: 507 DETROIT STREET

CBC-TV network coverage

grows every day



**CBC-TV networks—English and French—
Serve 2 out of every 3
homes in Canada...**

with more selling impact, more coverage than ever. Call, 'phone or write today for more information about Canada's greatest advertising medium... the CBC-TV networks—still growing.

CBC TELEVISION
commercial division

Halifax
Montreal

Ottawa
Toronto

Winnipeg
Vancouver

HOW TO USE TV AND RADIO BASICS

Sections on Television, Film, Radio give you a status report in question-and-answer form. Tv, Film, Color and Radio Basics sections provide fact charts. Guide to all nine sections in this issue appears here

1 TELEVISION

Section 1 covers the status of the television business. Includes spot and network programming, fall shows, and more.

SPOT TV page 16
NETWORK TV page 36

2 FILM

Section 2 covers the status of the film business. Includes film programming, new releases, and more.

PROGRAMMING page 300
COMMERCIALS page 309

SECTION 1 TELEVISION

Status report, spot and net tv in question-and-answer form. Includes fall shows. **page 15**

SECTION 2 FILM

Status report, film programs and commercials. New film, list of available film. **page 51**

3 TV BASICS

A group section of facts and figures concerning the size and growth of the television audience, the number of stations, and production of television programming, including slides, live, and other types of programming.

SECTION 3 TV BASICS

Charts which show how big tv's audience is, where it is, what the trends are. **page 69**

4 FILM BASICS

A group section of facts and figures concerning the size and growth of the film business, the number of films produced, and the number of theaters showing them.

SECTION 4 FILM BASICS

How big is the film business? Who are its clients? Answers are charted here. **page 111**

5 COLOR BASICS

A survey of 100 tv stations showing their color to others, including national, regional, and local stations. Shows the number of stations and the number of sets equipped for color or black and white.

SECTION 5 COLOR BASICS

Shows color status of U. S. tv stations; network, local film, slide, live. **page 133**

6 RADIO

Section 6 covers the status of the radio business. Includes spot and network radio, and more.

SPOT RADIO page 140
NETWORK RADIO page 160

SECTION 6 RADIO

Status report on spot, net radio. Includes a survey of time-buyers on trends. **page 139**

7 RADIO BASICS

A group section of facts and figures concerning the size and growth of the radio audience, the number of stations, and production of radio programming.

SECTION 7 RADIO BASICS

Want figures on out-of-home audience? Listening today? Answers are here. **page 179**

8 INDUSTRY BASICS

A collection of facts and figures concerning the fundamentals of the advertising business, including advertising agencies, media, and the advertising industry.

SECTION 8 INDUSTRY BASICS

Tv and radio refresher course for beginner and veteran on the fundamentals. **page 225**

9 TIMEBUYERS OF THE U.S.

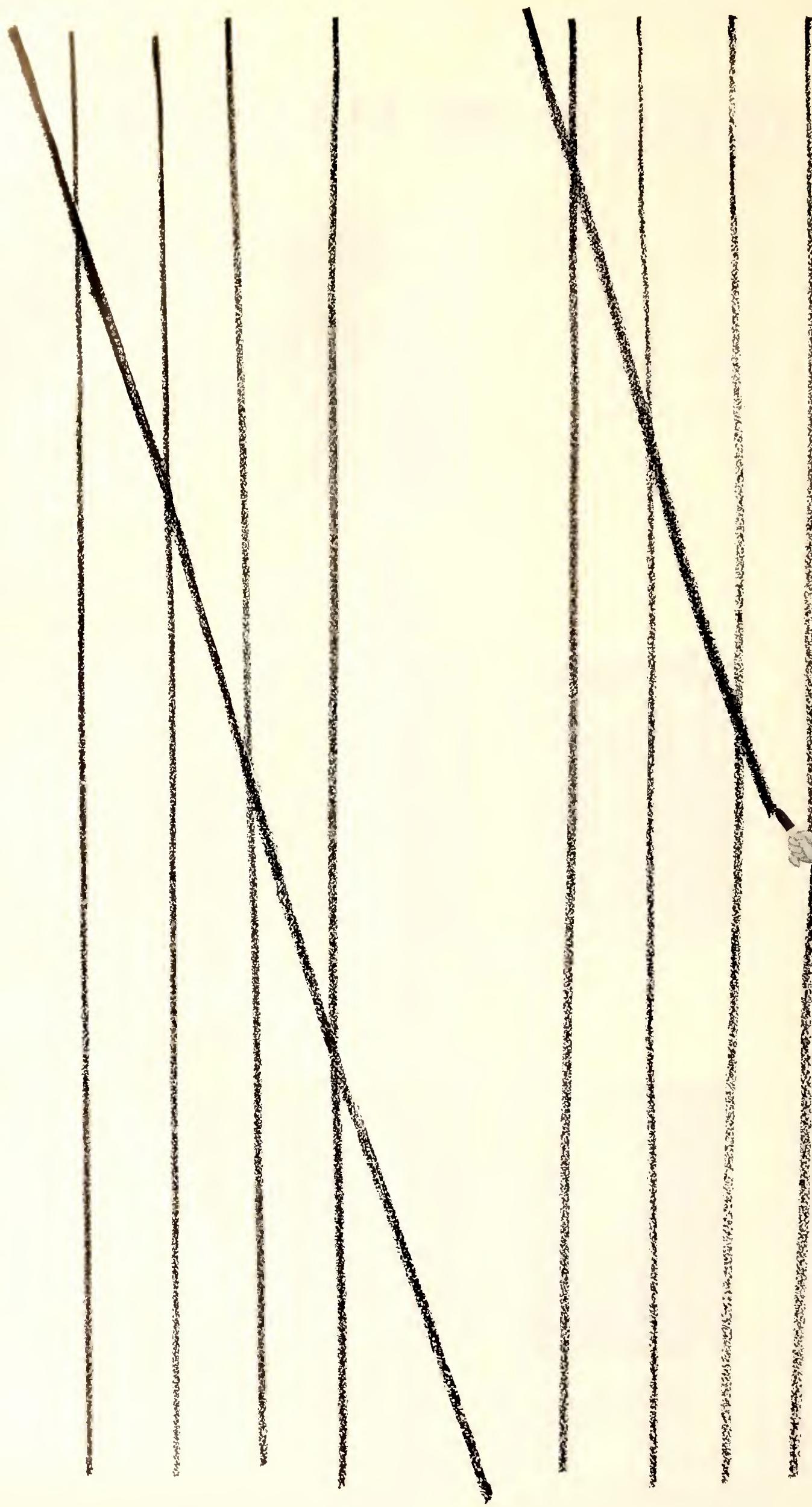
A permanent listing of agency offices and buying bureaus in a variety of cities throughout the United States, with their accounts and telephone numbers.

SECTION 9 TIMEBUYERS LIST

Listed here, timebuyers of agencies around the nation with their accounts. **page 245**

REPRINTS

Each year SPONSOR gets requests for thousands of reprints of the Basics sections. Tv Basics is available at 35¢ per copy; Film combined with Color Basics at 30¢; Radio Basics at 35¢. Quantity prices available on request. To order the Basics or Timebuyers of the U. S., which will be available in reprint form later this summer, write to: Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.





Annual Report

As television's most rewarding season came to an end, two events clearly summarized the scope of CBS Television's contribution to this young and growing medium.

The final Nielsen report of the October-May season found CBS Television broadcasting all of the 10 most popular programs. The final honors of the year—the two Robert E. Sherwood Awards for network programs "dealing with freedom and justice"—were both given to CBS Television.

This achievement climaxed a season which saw intense network competition for a nationwide television audience that reached a new peak of over 40 million families.

It was a season which found the average family spending even more time watching television than the year before. And because most of this time was spent looking at CBS Television, the network consistently maintained a position of leadership throughout the year:

It gathered the largest audience for a single entertainment program in the history of television.

It won a total of 122 programming awards for entertainment and public service programs.

It had a monthly average of 8 of the 10 most popular nighttime programs and 7 of the 10 most popular daytime programs.

It delivered 25 per cent larger average nighttime audiences and 30 per cent larger average daytime audiences than its closest competitor.

It earned a 20 per cent larger investment from advertisers than the second leading network.

Television brought more Americans the entertainment they enjoyed most and the information necessary for a clear understanding of the issues of our time. And it offered American business its most effective advertising medium.

C B S T E L E V I S I O N

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

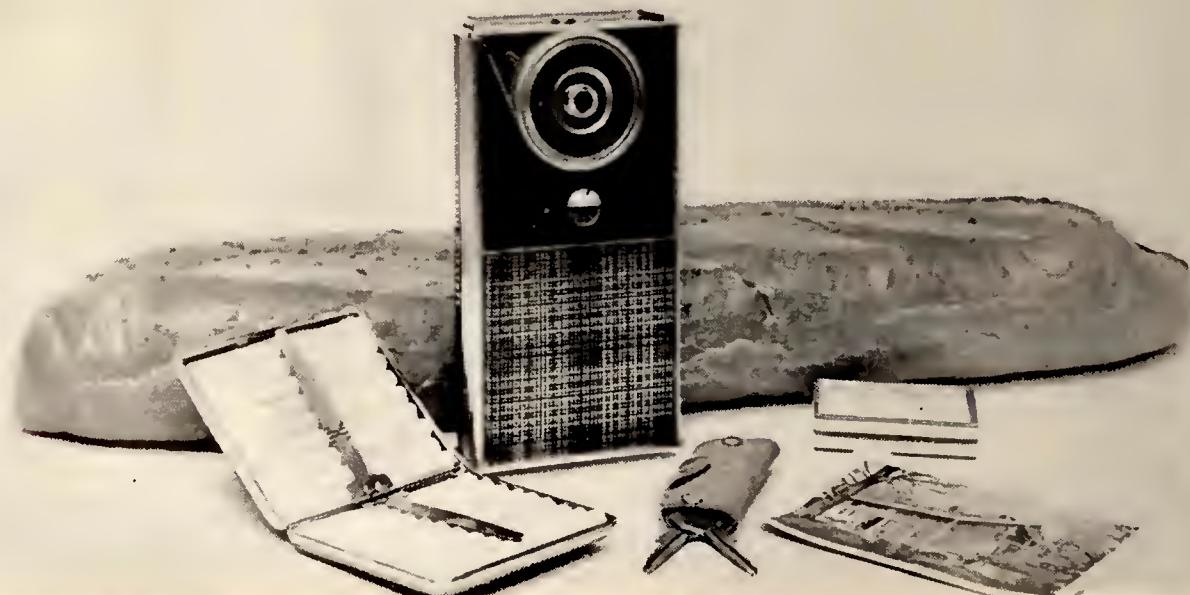
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



... and IT'S A WHB AUDIENCE . . .

Whether it be *Metro Pulse*, *Nielsen*, *Trendex* or *Hooper*—whether it be *Area Nielsen* or *Pulse*—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

WHB 10,000 watts on 710 kc. Kansas City, Missouri

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul
WHB Kansas City
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

SECTION

1 TELEVISION

Question-and-answer briefing section for guidance
today and throughout the year to come. Covering:

SPOT TV starts page **16**

NETWORK TV starts page **36**

TIMEBUYER SURVEY

Spot tv trends this fall include stepped-up pace for daytime

1. How tight are nighttime availabilities this fall compared with last?

CLASS A & AA TIME

| | |
|-----------------|--------------|
| Easier to clear | 34.7% |
| Harder to clear | 19.4% |
| About the same | 45.9% |

FEATURE FILM TIME

| | |
|-----------------|--------------|
| Easier to clear | 40.3% |
| Harder to clear | 32.3% |
| About the same | 27.4% |

2. What is the outlook for activity in daytime spot tv?

| | |
|----------------|--------------|
| Big increase | 24.3% |
| Small increase | 54.1% |
| About the same | 21.6% |

3. What is happening to spot television frequency?

| | NIGHTTIME | DAYTIME |
|----------------|--------------|-----------------------------|
| Big increase | 8.8% | Big increase 19.1% |
| Small increase | 36.8% | Small increase 50.0% |
| About the same | 54.4% | About the same 30.9% |

4. What is happening to the length of spot television schedules?

NIGHTTIME

| | |
|----------------|--------------|
| Longer now | 21.4% |
| About the same | 78.6% |

DAYTIME

| | |
|----------------|--------------|
| Longer now | 20.9% |
| About the same | 79.1% |

5. Will you buy more spot tv program time this fall than last?

FILM SHOWS

| | |
|----------------|--------------|
| More this year | 38.8% |
| Less this year | 18.8% |
| About the same | 42.4% |

LOCAL SHOWS

| | |
|----------------|--------------|
| More this year | 31.2% |
| Less this year | 20.3% |
| About the same | 48.5% |

6. Taken together, for accounts on which you buy, will spot tv spending be up or down?

UP.....83.3%

DOWN.....16.7%

Timebuyers were asked to project this fall's spot tv trends via the questions above. A mail questionnaire went to 300 buyers at agencies around the nation, including New York, Chicago, Los Angeles, Detroit, Cleveland, among other important buying centers. A total of 70 buyers responded. All questions shown above with their tabulated

results required a check-off answer. An additional question, not shown above, called for a written answer outlining suggestions for sponsors planning spot tv campaigns this fall. Many of responses to this question appear in the text starting at right. (For a similar survey on spot radio trends, see Spot Radio Briefing Section.)

SPOT TELEVISION'S YEAR OF Maturity

More clients are using medium in new, enlightened ways, spreading spot tv dollars into fringe time and more daytime. One trend is toward "radio buying" strategy in spot tv, with in-and-out tactics in prime evening time, saturation flurries among top clients. Buyers predict spot tv business will soar this fall after a slow spring start

Outlook

Q. How's business this year?

A. The indications are that spot tv will be considerably ahead this fall over last. This will not necessarily mean, however, that the entire year 1957 will be way ahead of 1956. Reason: second quarter's sales were slow though there was a late spring business pickup. All in all it looks like a year of mature growth.

At this point fall buying is expected to more than offset the slackening of activity in spring. Timebuyers SPONSOR polled in a mail survey throughout the country are almost unanimous in forecasting heavier spending by their clients in fall 1957 compared with fall 1956. Taking their accounts in the aggregate, 83.3% of the timebuyers surveyed predict an increase in fall spending. The median: a 15% rise.

Many spectacular increases were reported. For instance, the head buyer of a major Chicago agency predicts a 500% increase in expenditures for his clients, particularly due to daytime.

Another top Chicago buyer foresees a 400% increase in spending because of new film show and local show buying for his accounts. A Los Angeles broadcast supervisor predicts a 200% increase because of film buying. A Kansas City, Mo., media executive anticipates a 150% increase in spot tv dollars. The buyer from a New York

financial agency sees syndicated film buying as the basis for a 75% increase in spot tv expenditures.

Q. Does the stepped-up activity mean tighter prime time clearances in the opinion of buyers?

A. Not necessarily, because some of the increased business is going into daytime and fringe time rather than sticking to Class "A" periods, according to timebuyers surveyed by SPONSOR (see chart at left).

In fact, 34.7% of the respondents to the SPONSOR survey expect to find prime time easier to clear this fall than in seasons past, and 45.9% see the situation unchanged; less than 20% expect to find time more difficult to clear.

"The only real problem in prime nighttime is an increase in conflicts," Jerry Sprague, Cunningham & Walsh, told SPONSOR. "This is the natural by-product of increased shared and alternate-week sponsorships and it can make it more difficult to clear good time for certain products. You may have to do a little more juggling, rather than buying a consistent schedule, to avoid these product conflicts."

Q. What effect is the late shaping of network tv plans having upon fall spot buying?

A. It has generally delayed requests for availabilities and the making of definite plans. Also, more than ever before, buyers are trying to evaluate

the strengths and weaknesses of the network lineups in order to pick and choose the best possible adjacencies.

The scouting out of availabilities was beginning slowly during early July, but the bulk of buying isn't anticipated until August; that is, one full month later than last year.

While actual placing of orders may be delayed, media strategists are, on the other hand, working further ahead than during previous summers. Top agency media executives are well into 1958 in attempts to find the right formula for spot tv clients.

"We're planning for 1958 right now," says FC&B's Arthur Pardoll. "We've found that advertising is so complex and media strategy arouses so many controversies, that we plan ahead to solve problems."

Y&R's Ray Jones, currently knee-deep in scouting out and evaluating availabilities for fall, is also looking ahead toward winter, trying to second-guess network show successes and failures to find out what schedules placed in September will retain their ratings value through next spring.

Q. Will last year's rush into feature film continue into fall?

A. Enthusiasm for features is at a peak. Sizeable budget increases for clients handled by timebuyers who answered SPONSOR's questionnaire are due often to new spot tv money often coming out of other media

(Please turn to page 20)

objective:
Introduction of a new product in a highly competitive field
complicating factor:
An uncertain timetable of production-distribution facilities
solution:
The American Tobacco Company's HIT PARADE cigarettes
and its agency, BBD&O, are

To introduce its new HIT PARADE cigarette on a market-by-market saturation basis, American Tobacco required the ultimate in advertising flexibility. Anticipated shifts, both in production and in distribution patterns, called for the kind of flexibility that would allow changes in advertising schedules at a moment's notice.

Spot Radio and Spot TV received the largest media appropriation of the 13-week introductory budget. HIT PARADE entered each market with a minimum of 50 weekly radio spots, 10 weekly TV spots. Nationally, the campaign built to a total of 13,000 radio spots and 700 TV spots per

SOLD ON SPOT

Left to right: Richard Arbuckle,
Radio Sales Representative, NBC
Spot Sales; William Conner, BBD&O
Account Director for Radio & TV;
Stephen Bell, BBD&O Account
Supervisor; Harry Mulford, TV Sales
Representative, NBC Spot Sales;
Henry See, BBD&O Account Executive;
Alan C. Garratt, Advertising Manager
of the ACC Division (PALL MALL and
HIT PARADE cigarettes) of the
American Tobacco Company.

Photograph by Morris H. Jaffe



In the first few weeks of the campaign, a special study in New York showed that a phenomenal 77% of people canvassed only knew there was a new cigarette on the market . . . they didn't know the cigarette's name was HIT PARADE.

Prising Manager Alan C. Garrett explains why HIT PARADE continues to use Spot broadcasting: "Introducing HIT PARADE cigarettes to a mass audience in a highly competitive field is a big advertising problem. Thanks especially to BBD&O and Radio and Television, we have cracked the country, market by market. NBC Spot Sales represented stations played a big part in promotion of our new brand."

in your NBC Spot Salesman. He can show you, too, how to market by market . . .

represents these leadership stations

Hartford New Britain WNBC
New York WRCA WRCA IV
Schenectady Albany Troy WRGB
Philadelphia WRCV WRCV IV
Washington WRC WRC TV
Miami WCKT
Buffalo WBUF
Cleveland WHK
Louisville WAVE, WAVE TV
Chicago WMAQ, WNBO
St Louis KSD, KSD TV
Denver KOA, KOA TV
Seattle Tacoma KOMO, KOMO-TV
Los Angeles KRCA
San Francisco KNBC
Honolulu KGU, KOHA

NBC SPOT SALES



SPOT TV . . . continued

that's being diverted into feature film participations.

Throughout spring an increasing number of stations acquired features.

Q. Does this mean that good feature time will be hard to clear?

A. The amount of feature product available makes this unlikely. So many stations hopped on the feature band wagon (sometimes every station in four- and five-station markets), the chance of buying good schedules in choice feature programming is good.

Furthermore, Colgate's experience on KTLA, Los Angeles, is just one of the proofs that major advertisers going into this fringe, station-option time have gotten top ratings and have seen an increase in sets-in-use. Since this 10:30 p.m. to midnight period had not been generally sold out in years previous, there's often room for more business.

While interest in features is at a peak, 40.3% of the respondents to SPONSOR's timebuyer survey expect to find features easier to clear this fall than last, simply because there are more features being programmed by more stations. Some 32.3% of buyers

felt features would be harder to clear; 27.4% say "about the same."

Daytime

Q. Will this be the year for a boost in daytime business?

A. Yes, say 78.4% of the timebuyers SPONSOR surveyed, and one third of these expect to see a major increase in daytime business.

"There's a different attitude toward daytime these days," says the broadcast supervisor of one of the top five air media agencies. "It's proved to be effective in the past year. Clients no longer worry about the old bugaboo of 'divided attention' because they've had sales results justifying their initial tentative investments."

The disparity between nighttime and daytime pricing is another factor favoring daytime which can't be ignored. And this spring particularly many stations changed some daytime periods to a "D" rather than "C" rate, making the price differential even greater.

Furthermore, new network pricing

policy has followed suit. When ABC TV announced its plans to program daytime several months ago, the network announced a blanket "D" rate (one-third of nighttime) for its daytime programming. CBS TV and NBC TV have gone to a "D" rate for their pre-10:00 a.m. strips.

"This new price structure particularly on the part of individual stations makes daytime a far more attractive buy," a JWT buyer told SPONSOR. "But no amount of low pricing would be pulling clients in extensively if it weren't for the accompanying strengthened network programming available this fall."

Certainly the stepped-up pace of competition between CBS TV and NBC TV, and the entry of ABC TV are creating some attractive adjacencies throughout the day. The full impact of ABC TV is not expected to be felt until another six months or more from now when the network may increase its daytime programming.

Based on network activity and client experience with daytime spot tv, the consensus among buyers is that daytime spot tv may be up some 20% or more this fall.

KHOL-TV Sells Nebraska's Second Big Market!

Your Most Effective Way to Reach and Sell 184,830 Families with an \$830,032,000 Buying Income

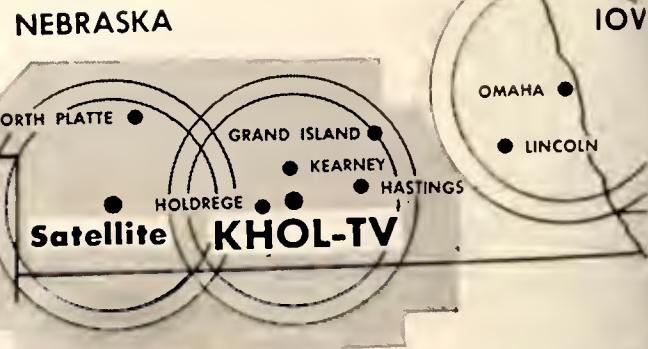
Nebraska boasts two giant consumer markets bursting with profit potentials. One is the eastern metropolitan areas, served by four TV stations. The second is the rich agricultural districts of central and western Nebraska and northern Kansas . . . served and sold by KHOL-TV and its satellite station. Profit minded advertisers agree—KHOL-TV—the economical way to sell Nebraska! Contact Meeker TV today.

Represented Nationally by MEEKER TV, Inc.

CBS
ABC **KHOL-TV**

KEARNEY, NEBRASKA

Satellite Station Channel 6, Hayes Center, Neb.



LATEST FACTS*

| About Rich Market Area Served and Sold by KHOL-TV and Satellite | |
|---|---------------|
| Effective Buying Income | \$830,032,000 |
| Number of Families | 184,830 |
| Population | 583,800 |
| Total Retail Sales | \$680,494,000 |
| TV Set Count | 126,000 |

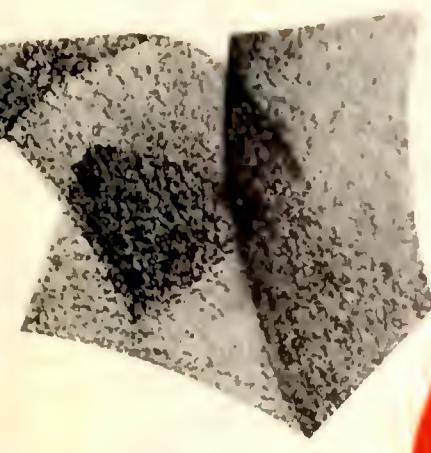
*Compiled from Standard Rate and Data

S.F.R.I.F.S

ON

THE

GO



NOW! ZIV'S SPECTACULAR VIEW

ZIV'S BRILLIANT NEW SHOW . . . A LAW ENFORCEMENT AGENCY

NEVER BEFORE DRAMATIZED ON TV!

DANGER!
THRILLS!
ACTION!

Based on actual
experiences of
America's Harbor
Police, Coast Guard
Units, Port
Authorities!

**RED BONE
HAWAII
GOON WHAM!**

with an exciting Hollywood star . . .

WENDELL COREY

AS CHIEF OF THE HARBOR COMMAND

AS CHIEF OF THE HARBOR COMMAND

SMASHING TO NEW SALES RECORDS!

Already bought by:

- HAMM'S BEER — New York City
- MILES LABORATORIES — Phoenix
- BLUE CROSS in Buffalo — Pittsburgh
- KBAK-TV — Bakersfield, Calif.
- KBOI-TV — Boise — Salt Lake City
- WNAC-TV — Boston — San Francisco
- KTTV — Los Angeles — Tacoma
- WTVJ-TV — Miami — Jacksonville
- KTX-TV — Tulsa-Muskogie — Stockton, Calif.
- WCAU-TV — Philadelphia — Philadelphia
- WTVY-TV — Dothan, Ala.



SHOWMANSHIP THAT WILL DELIVER A BIG AUDIENCE FAST!



FILMED ON LOCATIONS

NEW AND FRESH

TO TV . . .



ABOARD ocean liners,
police boats, tramp steamers,
fire boats.

ALOFT in Port Authority
Helicopters and Coast
Guard Planes.

AT SEA with the fishing
fleets, Coast Guard Cutters,
pleasure craft.

ON SHORE in ware-
houses, U. S. Customs Offices,
Oceanography Labs.



This Is Albuquerque The Nation's Newest Billion Dollar Market!

In case you hadn't noticed—Albuquerque, New Mexico, is your newest, fastest-growing *major* market in the surging Southwest.

Look at the figures: In the metropolitan area alone, population is 218,800 (61,400 families) with a spendable income of more than 372 million dollars! Business activity increases at a rate *three times* above the national average . . . food sales increased 64%, drug sales 74% and total retail sales 62% *in the last year!**

KOB Radio and KOB-TV are the leading media in this great, new market. Powerful KOB, the Southwest's pioneer 50,000 watt station, commands the Pulse ratings just as KOB-TV is tops in ARB ratings. Now under the progressive management of KSTP, Inc., KOB and KOB-TV are your best buys in atomic Albuquerque!

*SALES MANAGEMENT "Survey of Buying Power, May 10, 1957

**NOW REPRESENTED BY
EDWARD PETRY & CO., INC.**

Radio
770

KOB Television
CHANNEL 4

NBC AFFILIATE • ALBUQUERQUE, NEW MEXICO
"Serving the Surging Southwest"

Strategy

Q. Are clients buying higher frequency schedules for fall?

A. There's a bigger increase in daytime frequency partly because of the cheaper price and partly because of the availability of daytime periods.

Most buyers interviewed by SPONSOR at major agencies agree that five announcements weekly has become virtually the basic minimum frequency of any campaign, day or night. But they see daytime basic frequency approaching 10 a week per market.

Q. Are clients buying longer schedules?

A. About one-fifth of the respondents to SPONSOR's survey see their clients buying longer schedules both during the day and night.

However, talks with media executives at some of the biggest air media agencies revealed conflicting trends in terms of length of campaigns. Some feel that the carving out of franchises has lost its meaning to some extent because of the constantly changing value of the adjacencies. They buy circulation, and in some instances are following the common spot radio pattern of a few weeks on the air, a few weeks off the air.

At the same time, something new has come into the spot tv business recently: trading of announcements. One of the earliest trades is Maxwell House Instant's offer to Bristol-Myers of its franchised schedule for a period, after which General Foods will take its announcements back once more. Both clients and agencies involved agreed, but some stations balked at the practice, since it bypasses the clients on the stations' own priority lists. For the two clients the advantage is clear: each has a franchised time for his announcement schedules without having to stay in that period continuously through the year.

Adjacencies

Q. How do buyers evaluate the fall network lineup?

A. They're somewhat more reluctant to try to pick winners than in years past. They're confronted with more new shows than fall than in past seasons. And they're even more aware

of the odds against getting all top adjacencies because of the bad taste the high mortality of fall 1956 shows left in the business.

These are some of the broad conclusions from a cross-section of timebuyers in the top 20 air media agencies:

1. They expect to see a smaller margin of difference in average ratings between the three networks during the prime evening hours.

2. Most anticipate that those highly desirable announcements during hour- and 90-minute shows will be tougher to clear than ever because (a) they've proved to deliver more consistent ratings than schedules placed between different shows; (b) because there are fewer long shows being scheduled by the networks.

3. Westerns, as a category, may come through strong, yet buyers are looking very carefully into the programming on the networks opposite.

"There'll be so many Westerns that some must inevitably die," one top agency buyer told SPONSOR. "Since most of them don't revolve around a strong star name, it becomes tougher to pick winners in this group than in other show categories where stars with

a proven audience appeal are used."

4. Musicals, because of anticipated star value, are considered good bets by many. They feel that a popular singer-personality as star of a show makes most of the new musical programs less vulnerable to audience fickleness.

"If you like Pat Boone, you'll like him whether there are five other musical shows or not," says Jack Bray of Cunningham & Walsh. "But with shows hinging on storylines, the bigger the choice in one category the more your audience can be split and unbalanced."

5. Where big-money quiz shows are concerned, buyers are split. Many are encouraged by the high level of interest and ratings maintained by the old big-money quizzes which are being carried over into fall, and the daytime track record of one new one (NBC TV's *Tic Tac Dough*).

But there's a fairly vocal minority who fear that quiz shows in general will develop an increasingly up-and-down pattern of ratings in fall when the novelty of large prizes coupled with varied and interesting contestants will have worn off somewhat.

6. Particularly high on the list of top adjacencies is the *Sinatra Show*.

because media men feel he appeals to as wide a cross-section of viewers as any top star on or off tv.

Buying Tips

Q. What can buyers do now to insure a successful fall spot tv campaign?

A. As tv has increased in complexity, the demands upon timebuyers have become more rigorous. Besides knowing media, he really has to second-guess programming success or failure. In order, then, to do an effective buying job for spot tv advertisers, here are the steps a cross-section of timebuyers suggest to other timebuyers (based on SPONSOR's mail survey as well as personal interviews):

1. *Start making plans early.* Even if you feel that the time periods you'll be after may not be tight, you'll certainly get a better selection if you have a clear picture of availabilities and get your bid in early.

2. *Begin evaluating network programming lineups right now.* With the large crop of new shows going on the air this fall, the timebuyer really has

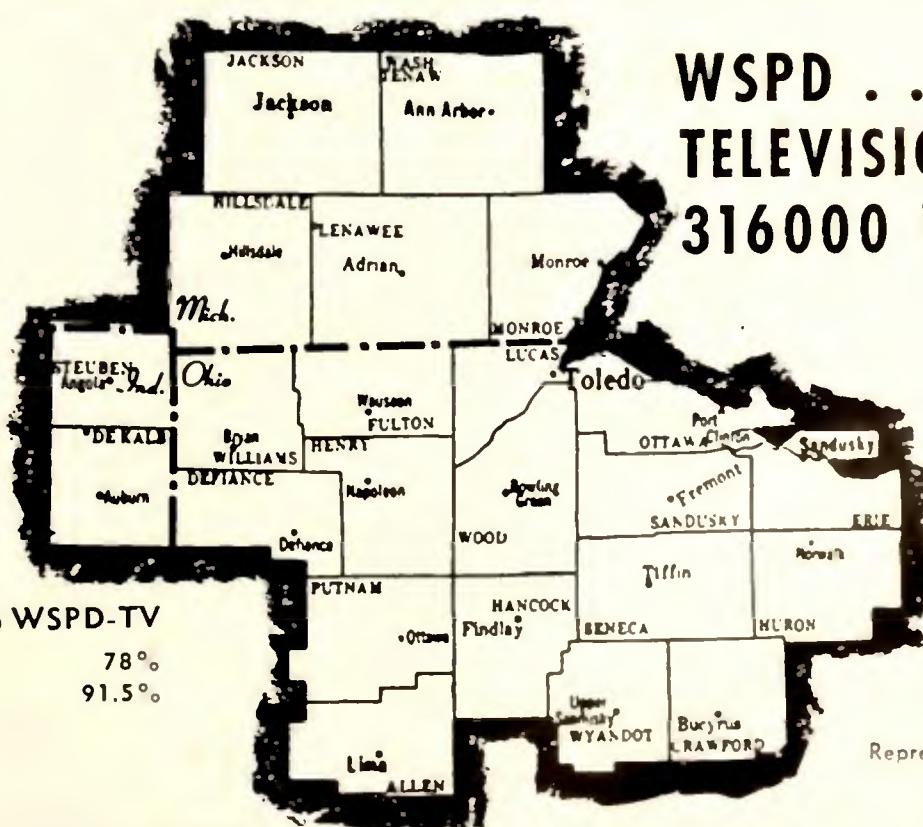
WSPD-TV's

"BILLION DOLLAR MARKET"

Population 1,657,400
Families 494,800
Television Homes 406,000

Percent tuned to WSPD-TV

Daytime
Nighttime



Represented Nationally
by KATZ



EFFECTIVE BUYING POWER

Total
Per Capita
Per Family

\$3,015,566,000
1,819
6,094

SPENT FOR

| | |
|-------------------------|---------------|
| Food | \$449,499,000 |
| Gen. Mdse. | 223,555,000 |
| Furniture and Household | 105,354,000 |
| Automotive | 408,185,000 |
| Drug | 62,275,000 |

RETAIL SALES
Total
Per Family

\$2,022,594,000
4,087

WSPD Television . . . Toledo, Ohio





PROJECTING THE BEST...

From CBS Television Film Sales come the best film programs for all stations: expertly-made, wide in appeal, easy on the budget.

Fast-moving action dramas like "Whirlybirds," "Assignment Foreign Legion" and "San Francisco Beat"...the western adventures of "Annie Oakley" and "Brave Eagle"...wholesome family entertainment like "Mama" and "Life with Father"...are part of a catalogue listing more than 20 top-rated syndicated properties. Each meets CBS Television Film Sales' quality-first standards; each comes backed with plenty of hard-hitting merchandising and promotion aids.

Hundreds of local, regional and national advertisers in more than 200 markets (who last year pushed CBS Television Film Sales' billings to a record high!) make their best showing with programs from...

CBS TELEVISION FILM SALES, INC.

"... the best film programs for all stations"

San Francisco Beat, Whirlybirds, Winning of the West, Annie Oakley, Brave Eagle, Life with Father, The Honeymooners, Fabian of Scotland Yard, Amos 'n' Andy, Gene Autry, Buffalo Bill Jr., The Whistler, Files of Jeffrey Jones, Assignment Foreign Legion, Cases of Eddie Drake, Under the Sun, Mama, Gray Ghost, Champion, Colonel Flack, Navy Log, Range Rider, Terrytoons and Newsfilm.

to choose from a lot of unknown quantities. While there's certainly no fool-proof way of second-guessing tv show success, it might pay for him to talk to the experts in his agency's radio-tv department, listen to other admen's evaluations and read the trade press for a general orientation on the fall lineup (see fall network tv schedule this issue, pages 40-43).

3. *Consider daytime and so-called fringe time.* Don't carry a prime-time prejudice into the planning stage, or you might overlook some good values. "Watch programming in fringe times for excellent ratings at good prices," many buyers say.

4. *Bring your market information up-to-date right now.* Even if you decide not to buy until late-August, your preparations should be started early.

5. *Discard last year's frequency concepts in looking at this year's tv.* In daytime, for instance, you may be able to buy frequencies approaching "saturation" this year for a more efficient cost-per-1,000.

6. *Don't buy features as a "pig in a*

poke." Get advance titles and schedules from the stations and compare them for entertainment and audience-appeal values. Many buyers seem to be so bullish on features as such that their enthusiasm could mislead them, particularly since many stations in multi-station markets today pit features against features.

7. *Consider splitting your budget,* that is, buy partial schedules early with a promise of additional budgets if and when better time periods can be cleared. Unless you're tying in an entire merchandising promotion with the start of the spot tv campaign, staggered starts of the campaign give you a chance to buy on a market-by-market basis as good buys open up.

8. *Check copy department now on length required for effective commercials.* With the number of combination packages being offered (with everything in them from I.D.'s to minutes), it might be more efficient for the client to have varying length commercials produced.

9. *Get rundown on local program-*

ing and personalities in markets you're considering. It takes a lot longer to evaluate live local programming than film, which you can screen right in the agency. Therefore, requesting background information now from individual stations will assure you fuller knowledge by the time you have to make buying decisions.

10. *Check into merchandising and promotion plans offered by stations.* If you stress your interest early, you may stimulate more merchandising activity at the station. Also, be sure to let the station know what merchandising and promotion plans the client is considering, so the station can shape its own effort around them.

11. *Get availabilities from all stations in a market.* Don't carry over last year's prejudices into fall 1957. In tv, particularly, the character of a station and its audience appeal can change rapidly, and the network affiliations carry a different meaning in varying markets.

12. *Inquire into station policy where double and triple spotting is concerned.*

What happens when you take



1 You find that the San Francisco-Oakland metropolitan area alone is the nation's 7th market. (1957 Sales Management Survey of Buying Power)

2 You discover that KPIX has been the top station, sign-on to sign-off, Sunday through Saturday, every month for the last sixteen months. (ARB Reports)



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO BOSTON, WBZ+WBZA PITTSBURGH, KDKA
CLEVELAND, KYW FORT WAYNE, WOZO CHICAGO, WIND
PORTLAND, KEX

TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV;
CLEVELAND, KYW-TV. SAN FRANCISCO, KPIX
KPIX REPRESENTED BY THE KATZ AGENCY, INC.

Occasionally, feature film packages are overloaded with commercials and you should be aware of this before you choose between a feature library on one station versus another one on the competing station.

13. *Don't buy feature packages blindly.* Some stations charge a premium for the announcement immediately preceding a feature rather than placed within the first break. Consider whether this announcement may not offer more identification compared with those interrupting the feature.

14. *Watch out for "ratings-week scheduling."* You can't buy features on past ratings alone. When you look at the list of titles the station has to offer, try to encourage a balanced month's programing, rather than bunching the "Clark Gables" together during ratings week and leaving the weaker film for the rest of the month.

15. *Travel into key markets now if you can.* Personal contact with station management usually helps get you better clearances and local follow-through.

16. *Discourage client from spreading budget too thin.* Last year's frequency may be inadequate in today's more competitive markets.

And then, of course, there's the wag who wrote SPONSOR: "Start late. Take a vacation in the middle of the buying period. Insist on *Como, Sullivan and Twenty-One* adjacencies and don't buy until you get them. This will insure that the way will be free and clear for me to do the best job possible for my accounts because of the early start I intend to make!"

36. By seeing which stations fall into particular time zones and correlating this information with the station's affiliation and the way the network will handle delayed telecasts, the buyer can determine right now which markets will present a problem and which will have unchanged schedules and adjacencies.

Timelowers can also find out right now from the reps whether the policy on their stations is to shift an announcement schedule with its adjacencies (which is the most widespread practice) or whether it is to leave announcements on the clocktime on which they're originally ordered. If it should be the latter situation, the buyer can determine right now whether the shift from DST might mean a product conflict through the new adjacency, whether it might weaken the schedule. And knowing these factors, he can put through a request to the station right now for the month of October during which the biggest problems in DST conflicts arise.

DST Snarl

Q. What can timebuyers do about the annual Daylight Saving Time problem?

A. Now's the time to find out how the three networks will handle the shift from DST to Standard Time (see Network TV section, starting on page

a close look?



B You'll quickly see that KPIX's roster of personalities is a truly outstanding one—personalities with proven selling power like Del Courtney, Faye Stewart, Sandy Spillman, Capt. Fortune, and Deputy Dave.

4 You'll be convinced that KPIX has the production and merchandising "knowmanship" it takes to realize maximum returns from your television expenditures in Northern California.

SAN FRANCISCO **KPIX 5**

GET SET NOW...FOR RECORD-SETTIN

GET WORLD'S HOTTEST

Ready to SELL, S

RADIO's*

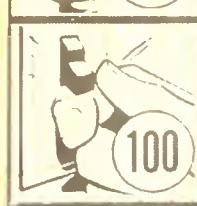
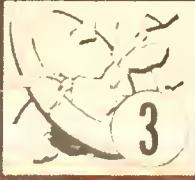
*Tied to
your station
call letters
SOUND-O IS
EXCLUSIVELY
YOURS!

SOUND-O

THE NEW'N EASY RAD

- FUN-FILLED FOR LISTENERS
- PROFIT-PACKED FOR SPONSORS
- EVERY POTENTIAL ADVERTISER

IS A LIVELY PROSPECT





SALES FOR YOUR RADIO STATION!

~~SALES-PULLING IDEA YET...~~

SELL for You in '57-'58!

SOUND-O

OUND EFFECTS GAME!

"SOUND-O" GIVES YOUR STATION NEW PRESTIGE, IDENTIFICATION in your community . . . makes yours THE CITING station that SELLS AND SELLS to advertisers! Wide-merchants in every line want to be in on the "talk town." National and local advertisers, too, will eager to cash in on this merchandising and selling opportunity.

This outstanding SOUND-O promotion is just one in a continuing stream of sales-boosting ideas offered FREE to World Affiliates all year-round!

HURRY! MAKE THIS EXCLUSIVE SELLING IDEA YOUR OWN! ACT AT ONCE!
MAIL THIS COUPON RIGHT AWAY!

WORLD
SALES AND
PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.
448 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD

CANADIAN REPRESENTATIVE
FACILITIES LIMITED VICTOR RECORDING TORONTO

WORLD BROADCASTING SYSTEM, INC.
448 Madison Avenue, New York 22, New York

YES, SIREE! WE WANT SOUND-O'S EXCLUSIVE SELLING POWER FOR OUR STATION. SEND IMMEDIATELY the complete details on how to make our '57-'58 selling season a record-smashing success!

Name _____

Title _____

Radio Station _____

Address _____

City _____

Zone _____ State _____





... and latest SRDS consumer markets data figures show how big it is!

Retail Sales per Household
\$4,565.00

43.1% above Tenn. average
... which is 18.4% above national average!

CSI per Household

(income after taxes)

31.7% above Tennessee
... and 3% above national average!

Here is news of interest to every advertiser seeking top audience and top buying power . . . The Consumer Markets data for the State of Tennessee to January 1, 1957, released by Standard Rate and Data, shows Metropolitan Memphis one of the nation's dynamic markets . . . leading Tennessee's average in retail sales per household by nearly fifty percent!

In addition, Metro Memphis ranks ahead of the national average in CSI (income after taxes), reaching the imposing total of nearly one billion dollars!

What a box score of buying power for you to tap! . . . and the top TV station of the area (according to recent coverage figures) is resoundingly WMCT . . . reaching 9.5% more TV homes than Station B and 17.67% more than Station C!

Tv Set Count

Q. When is the next industry-wide set count due?

A. Probably by fall, says the Advertising Research Foundation. This will be the fourth ARF set count, commissioned, as in the past, by the three tv networks, TvB and NARTB.

Figures in this set count, based on U. S. Census Bureau information as in the previous three, will be dated as of April 1957. The previous one, issued in January 1957, was based on spring 1956 figures.

ARF anticipates continuing these studies "so long as the underwriters want to, and probably just as long as tv penetration grows and market changes in tv set ownership occur."

Q. What's happening to the NARTB's own set count and circulation research?

A. The NARTB's Tv Board is considering a major set and circulation measurement right now. Its decision will be based on the report of the NARTB research sub-committee headed by Hugh M. Beville Jr., NBC v.p. of planning and research.

This report, approved by the NARTB Research Committee (chaired by Campbell Arnoux, WTAR-TV, Norfolk, Va.), proposes one of the most comprehensive media measurements undertaken. It is in effect a "methods and scope" report, suggesting ways the NARTB circulation study could be handled.

If it is approved by the Tv Board, it would be discussed in fall by eight NARTB regional groups, to go back for a final board decision in mid-winter.

Here's the information this study would provide for the industry: set count by counties and types (color, uhf and vhf); station circulation by county on a daily and weekly basis. The current report envisions this service as a continuing one.

Spot Clients

Q. Who are the biggest spot tv advertisers?

A. TvB's first annual spot tv report shows the spending breakdown by category of clients and a brand-by-brand breakdown of spending by the

WMCT
MEMPHIS
the TV AREA station for
the Memphis market

WMC—WMCF—WMCT MEMPHIS FIRST TV STATION
100,000 WATTS

National Representatives
Blair-TV

Channel

5

Owned and operated by
THE COMMERCIAL APPEAL

Nothing but the TRUTH

Covers Northern Indiana Like This!

Better buy the 4 TRUTH Stations in Fort Wayne and South Bend - Elkhart!



Lowest
cost per
thousand
in
South Bend—
America's
10th
Market
for
E.B.I.*



WKJG-TV

**FORT WAYNE'S FIRST STATION
IN**

- Network Shows*
- Local Shows*
- Spot Film Shows*
- Spot Sales

Affiliated with
WKJG-RADIO
1380 KC. 5000 Watts
NBC

*Metropolitan ARB and Telepulse

WKJG-TV
CHANNEL 33

NBC for FORT WAYNE
Represented by Raymer

OPERATED
BY THE
TRUTH
PUBLISHING
COMPANY, INC.
Newspaper
Publishers
Since
1892



*1957 Sales Management Survey of Buying Power

PLUS the only NBC radio in
the South Bend - Elkhart Market!

WTRC-AM/FM
1340 KC. 100.7 MG.
26th year on the air!

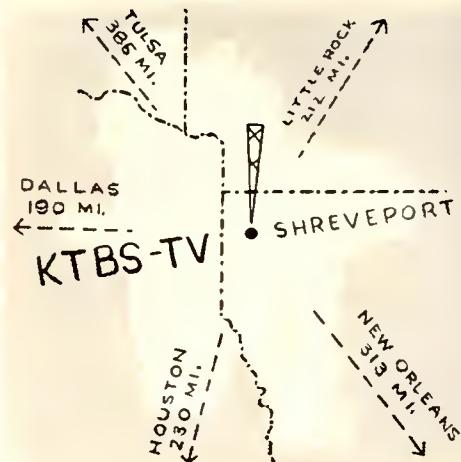
WSJV-TV
CHANNEL 52

for SOUTH BEND-ELKHART
Represented by H-R

In Shreveport ONLY KTBS-TV OFFERS

Broad Coverage

FROM THE HUB OF THIS 4-STATE AREA



*157,980 Television Homes . . . a BONUS of 13,120 over station B.

*136,860 homes reached monthly . . . a BONUS of 6,740 over station B.

*131,870 homes reached weekly . . . a BONUS of 5,120 over station B.

*Latest Nielsen Survey

KTBS-TV
CHANNEL
3
SHREVEPORT
LOUISIANA
E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC

Represented by

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

top 25 spot tv clients. Its reports, based on N. C. Rorabaugh data, are released quarterly as well as annually.

The five biggest-spending brands in 1956 were the following:

1. B&W's Viceroy: \$5,373,290
2. GF's Maxwell House: \$4,318,140
3. PM's Marlboro: \$3,404,200
4. Sterling's Bayer Aspirin: \$2,994,960
5. P&G's Crest: \$2,818,170

In terms of product categories, food and grocery products ranked highest with a total \$107,615,000 expenditure. Tops within this broad grouping were coffee, tea and food drinks with more than \$22 million.

Cosmetics and toiletries and beer and wine ranked next highest with \$34,240,000 and \$34,237,000 respectively.

Where over-all company spot tv spending is concerned for all brands, the top 25 clients of 1956 were, in order of spending: P&G (\$17,522,450); Brown & Williamson (\$11,288,620); General Foods (\$9,415,940); Sterling Drug (\$8,823,300); Philip Morris (\$7,369,440); Colgate-Palmolive (\$7,314,700); Warner-Lambert (\$5,820,440); Continental Baking (\$5,732,480); National Biscuit (\$5,536,500); Miles Laboratories (\$5,354,730); Kellogg (\$4,810,530); Carter Products (\$4,535,210); Lever Bros. (\$4,535,010); Robert Hall (\$4,450,490); Liggett & Myers (\$4,400,900); Bulova (\$4,298,650); American Tel. & Tel. (\$3,800,990); Coca-Cola Co. (\$3,697,460); General Motors (\$3,486,820); Ford (\$3,332,620); Max Factor (\$3,181,730); Corn Products Refining (\$2,849,350); Helaine Seager (\$2,780,980); Charles Antell (\$2,774,170); Nestle (\$2,374,920).

An interesting sidelight is the fact that both Helaine Seager and Charles Antell are known to buy most if not all their spot tv time on a barter basis. This means that the TVB figures overestimate the expenditure, since they're based on N. C. Rorabaugh schedules multiplied by card rate.

Local Shows

Q. Are local live shows being overshadowed by film?

A. According to the majority of timebuyers, there's as much and more interest in live daytime programming than last year; however there are



We're making a
Big Hole! . . .

UP TO 70% OF THE TOTAL
VIEWING AUDIENCE IN OUR
CORNER OF THE U.S. AND CANADA!*

No worked out claim here! Our lode includes over 1,000,000 Canadians in British Columbia and 300,000 high-income Americans (who, by the way, swap sides of the border regularly in fantastic totals!) CBS programming, coupled with Hollywood's best movies and select film features, does the trick! Let us swing our big pick in this golden market for your products. You'll make a big strike . . . for sure!

*International Surveys Inc.



studios in Bellingham, Washington

fewer live shows to choose from. Some 31.2% of timebuyers surveyed by SPONSOR are already scouting out participations in local live shows for clients with products bought by women particularly. They expect to put substantially more of their clients' ad dollars into these shows than in previous seasons.

However, much of the money going into local live shows is coming from smaller advertisers, local and regional accounts, whereas a growing proportion of the national advertising dollar is destined for film, both syndicated and feature.

Farm

Q. How many stations carry farm programming?

A. SPONSOR's 1957 *Buyers' Guide* surveyed the tv stations of the U. S. and found that 53% of all respondents to the SPONSOR questionnaire have some regularly scheduled farm programming. More stations this year have farm directors on staff. Farm programming includes market news, weather reports, interviews, demonstrations, 4-H, farm tips, fairs, special events and livestock shows.

There were 273 stations this year against 245 last year which reported some farm programming.

Women's Shows

Q. Are homemaking shows failing off?

A. Percentage figures based on respondents to SPONSOR's *Buyers' Guide* survey tell the story: Kitchen shows are still the most popular, but this year only 77% of the respondents programmed them compared with 87% last year. Fashion shows, the second most popular homemaking category, declined less than other categories. Some 69% of this year's respondents have such shows compared with 71% last year. Close to 50% of the stations program do-it-yourself shows, while 43% have home decorating programs. Child care shows declined in popularity. This year 38% of the stations program them compared with 49% last year.

Special Appeal

Q. How much special appeal programming do stations offer?

A. Still relatively few of the 515 stations on the air or scheduled to go on at *Buyers' Guide's* presstime offer any special-appeal programming at all. In fact, only 9%, somewhat fewer than last year's respondents, program special-appeal shows regularly.

Numerically speaking, more stations have been programming for special groups, but the total number of sta-

tions on the air has grown disproportionately faster, thus reducing the percentage in the special appeal field.

Here are the basic figures. In 1955, 19 stations had Negro programming. By 1956 there were 35. This year, however, only 26 stations claimed this category.

There are 19 tv stations with Spanish-language programming—compared with 17 last year; four with Italian shows; three stations each have Jewish and Polish shows; two German. One station each has Hawaiian, Latin American and Portuguese shows.



WBNS-TV delivers the whole family

BRAND NAMES BECOME HOUSEHOLD WORDS when your sales message reaches mom, pop and the kids all at the same time.

LOOK WHAT HAPPENS! In three-station Central Ohio, one station, WBNS-TV, consistently carries most of the top family shows (9 out of 10 in latest Pulse).

WELL HEELED! To sell Central Ohio's half million families spending three billion dollars a year, select the station the people do. WBNS-TV.

GOOD AVAILABILITIES! Ask your John Blair man.

If you want to be seen in Central Ohio

WBNS  **TV**

CBS TELEVISION IN CENTRAL OHIO AFFILIATED WITH THE COLUMBUS DAILY DISPATCH
THE OHIO STATE JOURNAL AND WBNS RADIO

EXCLUSIVE

Cost and programming trends in nighttime network television

| Show Type | No. | 1956-57 Season % | No. | 1957-58 Season % | Average cost all shows 1956-57 | Average cost new shows only 1957-58 |
|---------------------|-----|---------------------|-----|---------------------|-----------------------------------|--|
| Adventure | 8 | 7.0 | 6 | 5.5 | \$ 32,000 | \$ 33,500 |
| Comedy | 2 | 1.75 | 2 | 1.8 | 56,500 | none new |
| Drama (one-hour) | 14 | 12.25 | 5 | 4.67 | 59,000 | none new |
| Drama (half-hour) | 11 | 9.66 | 9 | 8.25 | 34,500 | 39,500 |
| Drama (90-minute) | 1 | 0.9 | 1 | 0.9 | 117,000 | none new |
| Music (one-hour) | 1 | 0.9 | 1 | 0.9 | 17,000 | 100,000 |
| Music (half-hour) | 2 | 1.75 | 2 | 1.8 | 35,000 | 45,000 |
| Mystery (one-hour) | — | — | 2 | 1.8 | none | 79,750 |
| Mystery (half-hour) | 5 | 4.5 | 7 | 6.4 | 31,000 | 30,000 |
| Quiz-Panel | 15 | 13.0 | 10 | 9.1 | 27,500 | 30,500 |
| Situation Comedy | 17 | 15.0 | 19 | 17.4 | 36,500 | 37,500 |
| Variety (one-hour) | 8 | 7.0 | 9 | 8.25 | 61,500 | 126,500 |
| Variety (half-hour) | 5 | 4.34 | 8 | 7.33 | 46,500 | 51,500 |
| Western (one-hour) | 1 | 0.9 | 2 | 1.8 | 90,000 | 90,000 |
| Western (half-hour) | 10 | 8.75 | 14 | 12.6 | 32,000 | 36,500 |
| Miscellaneous | 14 | 12.30 | 12 | 11.5 | ----- | ----- |

LIVE VS. FILM STATUS: OVER 50% OF NIGHTTIME HOURS ARE FILM

| SEASON | NO. HRS. | LIVE % | NO. HRS. | FILM % |
|---------|----------|-----------|----------|-----------|
| 1956-57 | 35.5 | 52.6 | 32 | 47.4 |
| 1957-58 | 26.5 | 43.1 | 35 | 56.9 |

The charts above cover regularly scheduled weekly or bi-weekly sponsored nighttime network tv programs. The costs are estimates by

SPONSOR. They are based on average talent and production costs. See following pages for complete program schedules, at presstime.

NETWORK TV'S BIG 1957-58 TRENDS

Among them: 50% increase in number of Westerns, ranging from hour to half-hour, mystery to comedy Westerns, all with adult appeal . . . 10 vocalist-fronted shows a la Como . . . Coming of age of the mystery with two new hour shows, Crisis and Perry Mason . . . More shows (57) are sold on split sponsorship than single base (52)

Nighttime

Q. Will there be any new programming concepts introduced this fall by the networks?

A. With just one exception, no. This will be the second season in a row in which programing patterns follow the tried and true and highly successful paths established in previous seasons. Instead of new and experimental formats, bigger budgets for a high class product are being introduced.

The one programing innovation is the new concept for "specials." All regularly scheduled super-shows on a one-in-four weeks pattern have disappeared. This coming season, specials will be sprinkled throughout the month on an irregular basis with no regular weekly show being interrupted more than twice during its 1957-58 term. This holds true for both CBS TV and NBC TV. ABC TV has specials scheduled as well, two hour-long shows headed by Frank Sinatra.

Q. What are the nighttime network tv programing trends for fall?
A. There are these nine developments standing out on the nighttime scene:

1. *The rise of the vocalist-fronted show* with 10 firmly set in the schedule. Note that the singing star boom apparently is not going to be limited to just pop tune specialists. ABC TV has slotted *Patrice Munsel*, of opera fame, in its Friday night line-up with Buick and Frigidaire sponsoring, while

CBS TV has high hopes for a fall spot for *Jimmy Dean*, new country music exponent. Dean was recently bought by Hazel Bishop for a summer outing.

Of the 10 vocalist shows, seven are new: *Patrice Munsel* (ABC TV); *Patti Page* (CBS TV); *Gisele MacKenzie* (NBC TV); *Frank Sinatra* (ABC TV); *Guy Mitchell* (ABC TV); *Pat Boone* (ABC TV); *Eddie Fisher* (NBC TV). Fisher, of course, has had several seasons heading a 15-minute early-evening series on NBC TV but this is his first time out with a full dress hour.

By-product of the vocalist trend is the upsurge in distaff top bananas. Four of the music-variety shows this year will be headed by women and, in all, 11 programs are being built around female stars. Of these 11, only four are holdovers from last season.

2. *The continued upswing in popularity of the Western series* finds them going from 11 last season to 16 set and sold so far for fall (and more waiting in the wings).

Durability of the horse operas is demonstrated by the fact that only one from the 1956-57 season, *Roy Rogers* (NBC TV), bit the dust and will not be back; one other, *Lone Ranger* (ABC TV) moved to Saturday afternoon.

The new Westerns come in all sizes and shapes (hour and half-hour, mystery Westerns, frontier Westerns, straight Westerns and comedy Westerns). One thing all the new Westerns have in common is that they are angled for the whole family and not just the

kids. They are "togetherness" westerns.

Coinciding with the increase in Westerns is the decline in adventure shows, dropping from eight to six. One of the big trends of last season, the costume adventure, has only two survivors: *Robin Hood* (CBS TV), which started the trend; and *Circus Boy* (ABC TV), which got a new lease on life when it switched over from NBC TV. Two of last season's swashbucklers, *The Buccaneers* and *Sir Lancelot*, will be re-run on ABC TV in the afternoon as part of the Kellogg 5-5:30 p.m. across-the-board strip.

In the over-all adventure category, only two of the six shows are new this year, ABC TV's *OSS* and CBS TV's *Scott Island*.

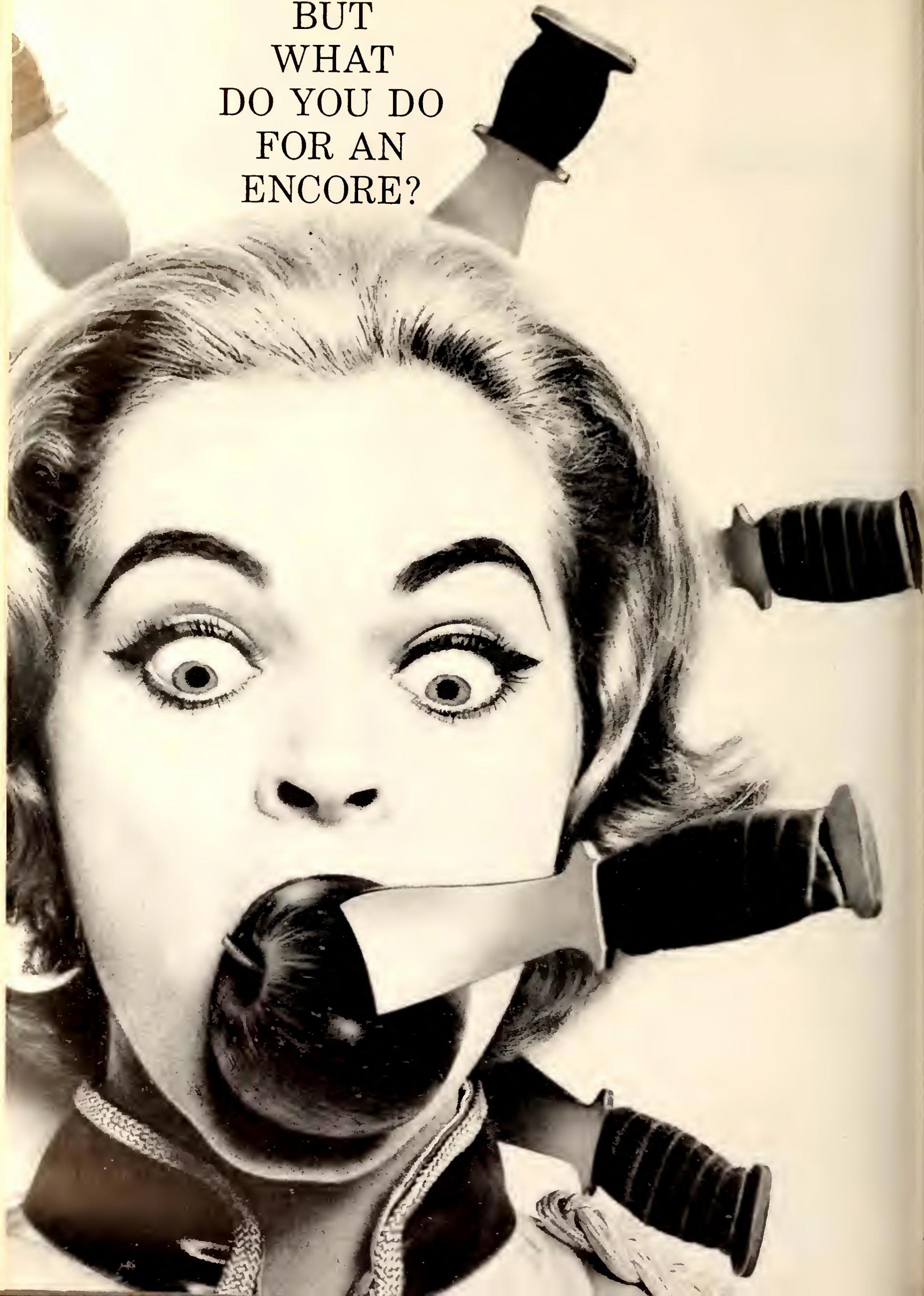
3. *The mystery show is beginning to stage a comeback* after several quiet seasons. (SPONSOR here uses the term "mystery" in a very broad sense to include suspense-crime-detective programs.)

With four more mysteries scheduled this coming season than last, the biggest innovation here is the hour-long show. Two of the new mysteries fall in the 60-minute category and are designed to be high-calibre, high-budget products. However, neither *Crisis* (NBC TV) nor *Perry Mason* (CBS TV), were completely sponsored as this was written. *Crisis* had an hour open on 26 alternate weeks and *Perry Mason* an alternate hour all the way.

4. *The decline of the hour-long show* is reflected by the huge cut-back

(Please turn to page 42)

BUT
WHAT
DO YOU DO
FOR AN
ENCORE?



In show business, it's considered one of the tougher propositions. How, for instance, do you follow up a series like "The Silent Service?" Very simple. You produce "Boots and Saddles—the Story of the Fifth Cavalry." It's set in the 1870's, when Indians and Yankees played for keeps instead of pennants. It won't solve a single world problem. It will entertain.

NBC TELEVISION FILMS A DIVISION OF

CNP
CALIFORNIA NATIONAL PRODUCTIONS, INC.

DAYTIME

FALL COMP

| | SUNDAY | | | MONDAY | | | TUESDAY | | |
|-------|--------------------------------|---|--|------------------------------------|---|--|------------------------------------|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| 10:00 | | Lamp Unto My Feet sust | | | Garry Moore Campbell Soup Lever Bros alt Bird & Son | Arlene Francis TBA | | Garry Moore TBA TBA | Arlene Francis TBA |
| 10:15 | | | | | Arthur Godfrey Stand Brands Stand Brands | Treasure Hunt TBA | | Arthur Godfrey Mutual of Omaha TBA | Treasure Hunt TBA |
| 10:30 | | Look Up & Live sust | | | Bristol Myers Bristol Myers | Price Is Right TBA Menthofatum alt TBA | | TBA Florida Citrus | Price Is Right TBA Chesebrough-Ponds alt TBA |
| 10:45 | | UN In Action sust | | | Strike It Rich Colgate | Truth or Consequences TBA | | Strike It Rich Colgate | Truth or Consequences TBA |
| 11:00 | | | | | Hotel Cosmopolitan Stand Brands Love of Life Amer Home Prod | Tic Tac Dough P&G alt TBA P&G alt TBA | | Hotel Cosmopolitan Wesson Oil Love of Life Amer Home Prod | Tic Tac Dough Stand Brands P&G |
| 11:15 | | Camera Three sust | | | Search for Tomorrow P&G Guiding Light P&G | It Could Be You TBA P&G alt TBA | | Search for Tomorrow P&G Guiding Light P&G | It Could Be You TBA Brillo alt TBA |
| 11:30 | | Let's Take a Trip sust | | | News (1-1:10) sust Stand Up & Be Counted sust | Close-Up 10-OP | | News (1-1:10) sust Stand Up & Be Counted sust | Close-Up co-op |
| 11:45 | | Wild Bill Hickok Kellogg | | | As the World Turns P&G TBA | Club 60 co-op | | As the World Turns P&G TBA | Club 60 co-op |
| 12N | | Heckle & Jeckle sust | | | Our Miss Brooks TBA | Club 60 (Cont'd) | | Our Miss Brooks TBA | Club 60 (Cont'd) |
| 12:15 | | No net service | | | Art Linkletter Stand Brands Campbell Soup | Bride & Groom TBA Toni alt TBA | | Art Linkletter Kellogg TBA | Bride & Groom TBA Brillo alt TBA |
| 12:30 | | | | | Big Payoff Colgate | Matinee parties | | Big Payoff TBA | Matinee parties |
| 12:45 | | No net service | | | You Are the Jury TBA | Matinee (Cont'd) | | You're the Jury TBA | Matinee (Cont'd) |
| 1:00 | | | | | Brighter Day P&G Secret Storm Amer Home Prod | Queen for a Day Menthofatum alt TBA TBA | | Brighter Day P&G Secret Storm Amer Home Prod | Queen for a Day Stand Brands Stand Brands |
| 1:15 | | | | | Lucky Lady TBA | Edge of Night P&G Stand Brands | | Lucky Lady TBA | P&G |
| 1:30 | | | | | | Modern Romances Sterling Drug | | | Modern Romances Brillo alt TBA |
| 1:45 | | No net service | Mr. Wizard sust | | | | | | |
| 2:00 | | | | | | | | | |
| 2:15 | | No net service | | | | | | | |
| 2:30 | | No net service | | | | | | | |
| 2:45 | | | | | | | | | |
| 3:00 | | | | | | | | | |
| 3:15 | | No net service | | | | | | | |
| 3:30 | | | | | | | | | |
| 3:45 | | No net service | | | | | | | |
| 4:00 | | | | | | | | | |
| 4:15 | Program and sponsor not set | Program and sponsor not set | Wide Wide World (4-5:30) Gen Motors | | | | | | |
| 4:30 | | Program and sponsor not set | Omnibus (4-5:30) Union Carbide & TBA | Lucky Lady TBA | Edge of Night P&G Stand Brands | | | | |
| 4:45 | | Program and sponsor not set | alt weeks Omnibus (4-5:30) Union Carbide & TBA | | | P&G | | | |
| 5:00 | | | | | | Modern Romances Sterling Drug | | | |
| 5:15 | Program and sponsor not set | Seven Lively Arts (3 In 4) (4-5) TBA | Wide Wide World alt Omnibus | Superman Kellogg TBA | No net service | Comedy Time TBA | Wild Bill Hickok Kellogg TBA | No net service | Comedy Time TBA Chesebrough-Ponds alt TBA |
| 5:30 | Program and sponsor not set | See It Now (1 In 4) (4-5) TBA | Outlook sust | Mickey Mouse Club TBA TBA | No net service | No net service | Mickey Mouse Club TBA TBA | No net service | No net service |
| 5:45 | Program and sponsor not set | | | | | | | | |

Notes: Charts cover regularly scheduled programs only. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC TV 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS TV, Sunday, 11-11:15 p.m., sponsored by Whitehall alternating with Carter Products; *Today*, NBC TV, 7-9 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS TV, 7-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS TV, 8-8:45 a.m., Monday-Friday, 9:30-10 a.m., Saturday, participating; *News*, CBS TV, 7:45-8 a.m. and 8:15-9 a.m., Monday-Friday. All times are Eastern Standard. Participating sponsors are not listed

because they fluctuate. Asterisk after costs indicates repeats are free. **At presstime:** Here are last minute additions to the fall program schedules at the three networks.

ABC TV: Sunday 7:30-8:30 p.m. slot has been sold to Kaiser Aluminum for *Maverick*. This adds another hour Western to the program types list for the 1957-58 season (page 36), bringing total for all Westerns to 17. Show also further weights the scales to film.

On Monday in the 8-8:30 p.m. period the network has signed Max Factor as sponsor for a show yet to be selected. Daytime additions at ABC TV include Sweets Co. buy of alternate Mondays, Wednes-

PARAGRAPH

DAYTIME

| WEDNESDAY | | THURSDAY | | FRIDAY | | | SATURDAY | | | |
|---|------------------------------------|----------------|---|--|-------------------|--|---|--|--|---|
| CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| Carry Moore TBA Lever Bros. | Arlene Francis TBA | | Carry Moore Nestle alt TBA Tone alt Nestle | Arlene Francis TBA | | Carry Moore TBA Mentholatum | Arlene Francis TBA | | Capt. Kangaroo Parrot | Howdy Doos Brewer's Continental alt |
| Arthur Godfrey Williams moniz | Treasure Hunt TBA | | Arthur Godfrey Bauer & Black Scott Paper | Treasure Hunt TBA | | Johnson & Johnson alt Col. Parking Lever Bros. | Treasure Hunt TBA | | Mighty Mouse Free People alt Colgate | Andy's Can Minn Minn alt TBA |
| Price Is Right Gen Foods alt TBA SOS alt TBA | | | Gen Foods Florida Citrus | Price Is Right TBA | | Yardley alt Pills Plate Glass Staley alt TBA | Price Is Right Lever | | Susan's Show TBA | Fury Gen Foods alt Borden |
| Truth or Consequences TBA Lever | | | Strike It Rich Colgate | Truth or Consequences TBA A. Culver alt Miles | | Strike It Rich Colgate | Truth or Consequences Gen Foods alt TBA Lever | | Program and sponsor not set | Capt. Calla Hilma |
| Tic Tac Dough TBA P&G | | | Hotel Cosmopolitan Tool alt TBA Love of Life Amer Home Prod | Tic Tac Dough Kraft Minn Mining alt P&G | | Hotel Cosmopolitan TBA Love of Life Amer Home Prod | Tic Tac Dough Star Kist alt TBA P&G | | Big Top sust | True Story TBA Sterling Dru |
| It Could Be You Armour alt TBA Brown & Watson alt Corn Prod | | | Search for Tomorrow P&G Guiding Light P&G | It Could Be You A. Culver alt Miles P&G alt TBA | | Search for Tomorrow P&G Guiding Light P&G | It Could Be You TBA Crown Prod alt P&G | | Big Top (Cont'd) | Detective Dr. Sterling Dru TBA |
| Close-Up co-op | | | News (1-110) sust Stand Up & Be Counted sust | Close-Up co-op | | News (1-110) sust Stand Up & Be Counted sust | Close-Up co-op | | Lone Ranger Gen Mfg alt Nestle | NCAA Footb 9-21 9-24 10 10-19 11-2 11 11-30, 12-7 1st 1-15 & 5-15 p |
| As the World Turns P&G TBA | Club 60 co-op | | As the World Turns P&G TBA | Club 60 co-op | | As the World Turns P&G TBA | Club 60 co-op | | No net service | Bristol Myers Sunbeam Zinc Libby Owens F Regional Footb 10-12, 10-16 1 11-23 Amer Machine Foundry Numbers Philip Morris TBA |
| Our Miss Brooks TBA Nestle alt TBA | Club 60 (Cont'd) | | Our Miss Brooks TBA Nestle alt TBA | Club 60 (Cont'd) | | Our Miss Brooks Gen Miles Johnson & Johnson alt TBA | Club 60 (Cont'd) | | No net service | |
| Bride & Groom TBA | | | Art Linkletter Kellogg Pillsbury | Bride & Groom TBA Miles alt A. Culver | | Art Linkletter Lever Bros Swift | Bride & Groom TBA Mentholum alt TBA | | No net service | Football (Cont'd) |
| Payoff parties | Matinee | | Big Payoff TBA | Matinee parties | | Big Payoff Colgate | Matinee parties | | No net service | Football (Cont'd) |
| At the Jury TBA | Matinee (Cont'd) | | You Are the Jury TBA | Matinee (Cont'd) | | You Are the Jury TBA | Matinee (Cont'd) | | No net service | Football (Cont'd) |
| Queen for a Day Corn Prod alt TBA | | | Brighter Day P&G Secret Storm Amer Home Prod | Queen for a Day Minn Mining alt TBA Miles alt A. Culver | | Brighter Day P&G Secret Storm Amer Home Prod | Queen for a Day Gossard alt TBA Corn Prod alt TBA | All Star Golf Miller Brewing | Professional Hockey Ottawa 11-2 | Football (Cont'd) |
| Edge of Night TBA Modern Romances Corn Prod alt Sterling Drug | P&G Lucky Lady TBA | | Edge of Night P&G TBA | P&G Modern Romances Kraft | Lucky Lady TBA | Edge of Night P&G TBA | Modern Romances Corn Prod alt Sterling Drug | All Star Golf (Cont'd) Willard alt TBA | Hockey (Cont'd) | Football (Cont'd) |
| Comedy Time Lever SOS alt TBA | Woody Woodpecker Kellogg | No net service | Comedy Time Kraft Miles alt TBA | The Buccaneers Kellogg alt TBA | No net service | Comedy Time TBA Gen Foods alt Mentholum | | TBA | Hockey (Cont'd) | Football (Cont'd) |
| No net service | Mickey Mouse Club TBA TBA | No net service | No net service | Mickey Mouse Club TBA TBA | No net service | No net service | No net service | Lone Ranger Gen Miles alt TBA | Hockey (Cont'd) | Football (Cont'd) |

days and Fridays on 5:5:30 kid show block plus complete sponsorship on Saturdays, 5:5:30 p.m., of the *Tales of the Texas Rangers*.

CBS TV: The only addition here is the Atlantis Sales Corp. (French's Mustard) daytime buy. Atlantis will buy *Our Miss Brooks*, alternate Wednesdays 2:2:15 p.m.; *You Are the Jury*, alternate Wednesday 3:45-4 p.m.; *Edge of Night*, alternate Wednesdays 4:45-5 p.m.; and *Hotel Cosmopolitan*, alternate Wednesdays 12n-12:15 p.m.

NBC TV: Addition of *The Thin Man*, Friday 9:30-10 p.m. sponsored by Colgate, gives another half-hour to film and brings the number of half-hour mystery shows up to eight. Altogether there are

10 mysteries now set for fall. Also set in nighttime schedule is a new show for Pharmaceuticals, *What's It For*. This live half-hour built around new inventions takes Saturday 10-10:30 p.m. berth. Daytime additions include: Libbey-Owens-Ford as sponsor for the remaining one-quarter of the *MC44 Football Games* on Saturdays, and scheduling of *Treasure Hunt* (seen at night on ABC TV this past season) in the Monday through Friday 10:30-11 a.m. period. No sponsors had been signed at presstime. NBC TV has also added to its list of specials 16 hour-long *Shirley Temple* shows. National Dairy Products, John H. Breck and Hills Brothers Coffee will sponsor.

NIGHTTIME

FALL COM

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|-------|---|--|--|--|---|--|--|---|---|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| 6:00 | | | Meet The Press TBA | | | | | | | |
| 6:15 | | Program and sponsor not set | | | | | | | | |
| 6:30 | | | | | | | | | | |
| 6:45 | | 20th Century Prudential \$15,000 | Program and sponsor not set | | No net service D Edwards Brown & Winsor | No net service News Ronson | | No net service D Edwards Whitehall | No net service News | |
| 7:00 | | | | | | | | | | |
| 7:15 | You Asked for It Skippy Peanut Butter | Lassie Campbell Soup | Amateur Hour Hazel Bishop | Program and sponsor not set John Daly News TBA | No net service D Edwards Brown & Winsor | No net service News Ronson | Program and sponsor not set John Daly News TBA | No net service D Edwards Whitehall | No net service News | Program and sponsor not set John Daly News TBA |
| 7:30 | | | | | | | | | | |
| 7:45 | Maverick Kaiser Alum \$70,000 | Jack Benny alt Bachelor Father \$38,500 Amer. Tob. | Sally Chemstrand alt Royal McBee \$41,500 | Program and sponsor not set | Robin Hood Johnson & Johnson Wildroot | Price Is Right Spedel alt TBA \$30,000 | Cheyenne G.E. alt with Sugarfoot | Name That Tune Kellogg alt Whitehall | Program and sponsor not set | Drama Reymann Ge Ge Derl |
| 8:00 | | | | | | | | | | |
| 8:15 | Maverick (Cont'd) | Ed Sullivan Mercury alt Kodak | Steve Allen S. I. Johnson alt Pharma Craft & Greyhound | TBA Max Factor | Burns & Allen Carnation alt Gen Mills | Restless Gun Warner-Lambert alt TBA \$37,500 | Sugarfoot Amer. Chicle 1/2 TBA 1/2 \$45,000 1/2 hr | Phil Silvers P&G alt R. J. Reynolds | Eddie Fisher L&M alt Geo. Gobel RCA & Whirlpool \$100,000 | Drama (|
| 8:30 | | | | | | | | | | |
| 8:45 | Program and sponsor not set | Ed Sullivan (Cont'd) | Steve Allen (Cont'd) | Bold Journey Balston-Purina | Talent Scouts Tonk alt Lipton | Wells Fargo Amer. Tob alt Bulck \$38,500 | Wyatt Earp P&G alt Gen Mills | It Gives Me Great Pleasure Lever alt Shulton \$36,500 | Gobel alt Fisher (Cont'd) | Tony Briskin \$ |
| 9:00 | | | | | | | | | | |
| 9:15 | Program and sponsor not set | G.E. Theatre G.E. | Chevy Show Chevrolet \$150,000 | Voice of Firestone Firestone | Danny Thomas Gen Foods \$47,500 | Twenty-One Pharmaceuticals | Broken Arrow Miles alt Balston Purina | To Tell The Truth Pharmaceuticals | Meet McGraw P&G \$33,000 | Ozzie Nelson |
| 9:30 | | | | | | | | | | |
| 9:45 | Program and sponsor not set | Hitchcock Presents Bristol-Myers | Chevy Show (Cont'd) | Welk Top Tunes & New Talent Dodge-Plymouth | December Bride Gen Foods | Action Alcoa-Goodyear \$40,000 | Telephone Time AT&T | Red Skelton Pet alt S. C. Johnson | Bob Cummings R. J. Reynolds alt Chesebrough-Pond's | Walter and B. \$ 80 |
| 10:00 | | | | | | | | | | |
| 10:15 | Mike Wallace Interview Philip Morris \$15,000 | \$64,000 Challenge Revlon alt P. Lorillard | Loretta Young P&G | Welk (Cont'd) | Studio One Westinghouse | Suspicion Ford alt TBA \$79,500 | Program and sponsor not set | \$64,000 Question Revlon | The Californians Singer alt TBA \$37,500 | Wednesday Menken |
| 10:30 | | | | | | | | | | |
| 10:45 | No net service | What's My Line? Helene Curtis alt Sperry-Rand | No net service | Program and sponsor not set | Studio One (Cont'd) | Suspicion (Cont'd) | Program and sponsor not set | Program and sponsor not set | No net service | Wednesday Menken |

NETWORK TV . . .

(Continued from page 37) in dramatic series. This coming season only 22 "long" shows of all types are set, as compared to 32 at the height of the 1956-57 term.

While both hour and half-hour straight dramas have suffered a loss, the heaviest hit is the 60-minute version. There will be nine fewer hour dramas. In all the dramatic shows category has lost 11 shows.

The only openings in the fall schedule for hour or longer shows are four periods on ABC TV and NBC TV's *Wagon Train*, hour-long Western, which is scheduled for Wednesday nights but had not picked up a sponsor as this was written.

Most valid reasons for the decline of the long show, particularly the

hour dramatic program, seem to be:

- a. Rising costs.
- b. Program content.

On the cost issue—there are no new hour dramas set for next season, but the average price hike of the returnees is \$8,000, and conspicuous by their absence from the fall line-up are the higher-priced dramas like *20th Century-Fox Hour*, *Tv Playhouse* and *Conflict*.

As for content—the exodus to other writing fields by the skilled authors who zoomed with the growing tv industry has been mentioned often. There is also the too-many-cooks theory as evidenced by one script editor's statement that on a particular script he counted 40 people with an active say as to content. (The editor added that

this was an extreme case however.)

5. *The number of film hours overtake live* for the first time this coming season. (See chart page 36 for film vs. live in terms of number of hours and percentages.)

The rise of the Western and mystery shows along with the cost factor have brought about this change in the balance to the favor of film. This has been a steadily growing trend throughout the past few seasons. Biggest factors in keeping the live percentages from going even further down this coming season are the new variety shows featuring vocalists and the quizzes which have lost ground but still take fifth place percentage-wise in favored show types.

6. *The quiz slowdown* (mentioned

PARAGRAPH

NIGHTTIME

| MONDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|-------------------------------------|---|---|--|---|--|--|------------------------------------|--|--|
| BS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| No service Ward-Wilson | No net service News | | No net service D. Edwards Whittlehall | No net service News Wilson | | D. Edwards Brown & Wm. M. alt. H. Bishop | No net service News | | | |
| No service Wards-Wilson | No net service News | Program and sponsor not set John Daly News TBA | No net service D. Edwards Whittlehall | No net service News Rex on | Program and sponsor not set John Daly News TBA | No net service D. Edwards Brown & Wm. M. alt. H. Bishop | No net service News | | | |
| Lucy must alt Pen on | Wagon Train sponsor TBA | Circus Boy Mars alt Kellogg | Sgt. Preston Quaker Oats | Tic Tac Dough Warner-Lambert alt. TBA \$15,000 | Rin Tin Tin Nabisco | Leave it to Beaver Sperry Hand alt. TBA \$16,500* | Mark Saber Sterling Drug \$75,000* | Program and sponsor not set | Perry Mason Presto alt. TBA Brown & Wm. M. alt. TBA Pen on | People Are Fun B. J. B. T.A. |
| cord page) tele & alt g & H.V. | Wagon Train (Cont'd) | Zorro 7-10 alt A. U. Spark Plugs \$15,500 | Scott Island R. J. Reynolds alt. TBA \$38,000 | You Bet Your Life Toni alt Desoto | Jim Bowie Amer. Tobacco alt TBA | Trackdown Sunny 101 alt. Amer. Tob \$13,500 | Court of Last Resort I. L. Mandel \$25,000 | Program and sponsor not set | Perry Mason C. I. | Perry Como K. E. S. A. D. T. K. K. |
| cord dt to hr | Father Knows Best Scott Paper | Real McCoys Sylvania \$35,000 | Climax Chrysler | Dragnet L.A.M. alt Schick | Palrice Musel Buick alt Frigidaire \$15,000 | Zane Grey Tele. Radio alt Ford | Life of Riley Lever alt TBA | Program and sponsor not set | Dick & The Duchess Mogen David alt R. Curtis \$13,500 | Perry Como C. I. RCA A. W. \$35,000 |
| Monogram te | Kraft Theatre Kraft | Pat Boone Chevrolet \$15,000 | Climax (Cont'd) Shower of Stars Specials No. not set | People's Choice Borden alt Amer. Home Foods | Frank Sinatra Chesterfield \$62,500 | Mr. Adams & Eve R. J. Reynolds alt Colgate | Manhunt Amer. Tobacco alt. TBA \$31,000 | Lawrence Welk Dodge | Gale Storm Nestle alt H. Curtis | TBA L.A.M. alt M. Foster |
| Gas Secret yndols | Kraft Theatre (Cont'd) | OSS Mennen \$28,750 | Playhouse 90 Bristol Myers Philip Morris Kimberly Clark Amer. Gas | Tenn Ernie Ford Show Ford | Date With Angels Plymouth \$34,000 | Schlitz Playhouse Schlitz | Thin Man Colgate \$36,000 | Lawrence Welk (Cont'd) | Have Gun Will Travel Lever alt Whittlehall \$33,000 | Gisele MacKenzie S. Parker \$36,000 |
| 1/2 Hour Steel th theatre | This Is Your Life P&G | Navy Log U. S. Rubber | Playhouse 90 (Cont'd) Allstate Ins. | TBA Lever Bros. | Colt .45 Campbell Soup \$10,000 | Line Up P&G alt Brown & Williamson | Cavalcade of Sports Gillette | Guy Mitchell Revlon \$17,000 | Gunsmoke L.A.M. alt Sperry Hand (E. In D.) | What's It For Marshall \$25, |
| Theatre CON | No net service | Program and sponsor not set | Playhouse 90 (Cont'd) | New Jane Wyman Show H. Bishop alt Quaker Oats \$36,500 | Program and sponsor not set | Person to Person Time alt Amer. Oil & Lamm | Cavalcade of Sports Red Barber's Corner State Farm | Program and sponsor not set | Program and sponsor not set | Hit Parade Amer. Tel. & T. |

above) finds five fewer quiz shows set for fall. SPONSOR's comparison is with the quizzes that were on in November 1956 and the new and returning ones upcoming. It does not include the quiz shows that sprang up and died a quick death in the middle of last season. (In all eight failed during the 1956-57 term.)

Only two new quiz programs will debut this fall—and both of them are copies of successful daytime starters, *Tic Tac Dough* and *The Price is Right* (both on NBC TV).

7. *Situation comedies are rolling merrily along* while, by way of contrast, the tv comedian is becoming the vanishing American. Situation comedies are again the favored format, taking the highest percentage among

show types: there'll even be two more than last season.

As for the comic, there are only three left: *Red Skelton*, *Jack Benny* and *George Gobel*. Gobel returns this year in a new hour variety format. In a recent SPONSOR Asks column, Steve Allen; Jack Philbin, executive producer of the *Jackie Gleason Show*; and Walter Craig, vice president in charge of radio and tv for Norman, Craig & Kummel, gave their views on tv comedy and the possibilities of a comeback. All agreed that straight comedy would make a comeback and all agreed that the week-in-week-out treadmill had driven the comedies off the air. Suggestions for improving the comedy outlook included:

- Remove comedy from the weekly

assembly line and put it on a once-a-month basis.

• Foresee the wear-out factor and change material (characterizations) much more often.

• Develop new comics and comedy writers and find new training grounds for them.

8. *Split sponsorships out-number single sponsorships* for the first time this year. This too is due, of course, to the rising cost factor. The mounting number of alternate and co-sponsorships has been a steadily noticeable trend. Here's how it works out in terms of shows:

| SEASON | SPL T | SINGLE |
|---------|-------|--------|
| 1956-57 | 19 | — 65 |
| 1957-58 | 57 | 52 |

9. *There'll be more brand new*

NETWORK TV . . . continued

shows scattered throughout the schedule. A comparison with the 1956-57 season starters works out like this:

| SEASON | NUMBER OF NEW SHOWS |
|---------|---------------------|
| 1956-57 | 29 |
| 1957-58 | 40 |

| | |
|------------------|---|
| Adventure | 2 |
| Drama | 3 |
| (half-hour) | |
| Music | 1 |
| (one-hour) | |
| Music | 1 |
| (half-hour) | |
| Mystery | 2 |
| (one-hour) | |
| Mystery | 4 |
| (half-hour) | |
| Quiz | 2 |
| Situation comedy | 7 |
| Variety | 3 |
| (one-hour) | |
| Variety | 4 |
| (half-hour) | |
| Western | 2 |
| (one-hour) | |
| Western | 7 |
| (half-hour) | |
| Miscellaneous | 2 |

(Note: the hour Western category includes NBC TV's *Wagon Train* which, while not yet sponsored, is fairly firm at this writing.)

Availabilities

Q. Are there still many openings in the nighttime schedule?

A. As this is written there are eight hours unprogrammed. Here's the breakdown:

| | |
|--------|----|
| ABC TV | 5½ |
| CBS TV | 1 |
| NBC TV | 1½ |

NBC TV also has another hour which has been programmed (*Wagon Train*, Wednesday 7:30-8 p.m.), but which has not as yet been sold. ABC TV also has (in addition to the 5½ hours) six half-hours open in the 10:30-11 p.m. slot, but this time may not be programmed at all.

Aside from the time that is completely open, all three networks have shows looking for alternate sponsors. Here's that picture:

| | |
|--------|---|
| ABC TV | 2 |
| CBS TV | 3 |
| NBC TV | 6 |

This seems to be a slower season for selling. At this time last year there were only three and a quarter hours completely up in the air as compared with eight hours as of now.

ABC TV. which has the most unprogrammed time, is finding Saturday and Sunday nights the hardest to fill. The network has from 7:30 to 9 p.m. open on Saturdays and 7:30 to 10 p.m. on Sundays.

Costs

Q. How much more will an advertiser have to pay for talent and production costs next season?

A. Talent and production costs will be from 5 to 10% higher than last year. (See chart, page 36, for average talent-production costs of the new programs by types.) Costs of some shows, variety in particular, are going even higher due to the desire to present a "class" program. Several of the remaining hour dramas have taken a big hike with the same view in mind.

Q. How will network tv time costs compare this fall with last year?

A. Increases have gone into effect all along the line. Basically, here's how they shape up:

ABC TV—"A comparison of rates in either dollars or percentages between any two years may be very misleading since rates are a function of programming, coverage, quality of facilities and so on," says Jay Rabinowitz, ABC TV administrative v.p. "Although rates for time may increase, the cost-per-1,000, as is the case with ABC, has shown a marked decrease."

In terms of coverage, then, ABC TV's basic network lineup for the 1957-58 season includes live clearance of 80 stations "with a coverage of 85% of the national tv homes" compared with 73 live and 74% coverage the preceding year.

Translated into rates, here's the picture:

The weekly discount structure has remained the same as last year, cable charges are unchanged, and stations in most major markets have held the line on time costs or increased moderately.

CBS TV—The network had a rate

increase for some of the basic stations in mid-March, but most advertisers on the air then have a six-months' rate protection.

"There's no increase contemplated beyond that," says Bill Hylands, v.p. in charge of network sales.

He estimates individual station increases as ranging between 5 and 10%, but not exceeding the latter figure.

NBC TV—The network has added two basic interconnected stations between June 1956 and June 1957, making the current total 58 stations. Total cost for an hour on that basis is \$79,050, compared with \$72,500 last year, representing approximately a 9% increase.

The half-hour "A" rate is \$47,430 compared with \$43,500 last year, or a 9% increase; whereas the quarter-hour "A" is 8% higher, or \$31,620 compared with \$29,000 last year.

Increases all the way down the line seem to run under 10%.

Q. What will be the trend in audience size?

A. Tune-in: The fluctuation in hours and minutes spent viewing network and local tv combined) have been relatively slight. Here's how the years 1951 through 1956 compare, on a 12-months' Nielsen average:

| | DAY | NIGHT | TOTAL |
|------|------|-------|-------|
| 1951 | 1:30 | 3:30 | 4:50 |
| 1952 | 1:36 | 3:11 | 4:47 |
| 1953 | 1:43 | 3:00 | 4:43 |
| 1954 | 1:41 | 2:59 | 4:40 |
| 1955 | 1:44 | 2:58 | 4:42 |
| 1956 | 1:53 | 3:06 | 4:59 |

With these figures in mind, J. Eliasberg, CBS TV research director says, "Sets-in-use figures haven't changed in five years enough to make a difference. I don't anticipate any world-shaking change this fall, though there may be a slight steady increase."

NBC TV's Bob Daubenspeck says: "Daytime hit an all-time high recently, but our daytime programming is so strong it may boost the viewing further in fall. Sets-in-use may increase at night between 7:30 and 10:30 p.m. as well because of stronger total programming in fall, but no more than 5%. I think."

Julian Barnathan, ABC TV research director, foresees areas for increased sets-in-use this fall, particularly "fringe time such as 7:30 to 8:00 p.m. and 10:00-10:30 p.m., where the audience is available but programming is only now become strong enough to get them to tune in regularly."

Says he: "Other times may not in-

crease much because they're already at a high level. But daytime is likely to increase when more ABC TV programming comes in. As it is, we expect to see a boost in the 4:30 slot which we're now going to program."

Ratings: There's likely to be some levelling off in nighttime ratings. For one thing, there will be strong programming more consistently on all three networks. Secondly, the "counter-programming" techniques which guided scheduling for fall by all three networks, are likely to eliminate such runaway hits as *Lucy*. Audiences are more likely to be evenly divided when shows with different appeal are pitted against each other.

Color

Q. Will there be more color programming next season?

A. At NBC TV, which has the biggest stake in color through the RCA color receivers, yes. At CBS TV no upswing is expected. As of now the special shows will be in color. *Red Skelton* will be colorcast off and on. The daytime *Bob Crosby Show* which was in color sometimes last season is going off and there will be a cut-back colorwise there. ABC TV has no color plans.

NBC TV's plans are not finalized, but the network says it expects to do more—just exactly what is a question. One innovation: NBC TV plans to broadcast its highest-rated shows in color. One of these they expect will be the *Steve Allen Show*. Many but not all of the specials will be in color.

Slowness in the sale of color receivers and the higher costs of color shows are obviously still the main factors holding off an avalanche of tint.

Specials

Q. Will there be more special shows next fall?

A. Yes, the new here-and-there plan for the specials actually adds up to more of these shows throughout the year.

NBC TV plans the largest number of specials—at least 50. CBS TV has 22 specials definitely set plus some *Show-er of Stars* planned for but not pinned down. ABC TV has only two specials

in mind, the *Frank Sinatra* hour shows mentioned earlier.

The CBS TV shows that are in the works include 10 for DuPont, five *Desi Arnaz* shows for Ford, and seven *Loucell Thomas* shows for Delco. Talked about but not definitely set, are four *Jackie Gleason* shows and six *Art Linkletter* "People and Places."

Of the 50 specials NBC TV has in mind, about 21 have been announced. Six *Bob Hope Shows* for Timex, six *Jerry Lewis Shows* and the *Academy Awards* for Oldsmobile, *Pineoocchio* for Rexall, *Annie Get Your Gun* for Pontiac and Pepsi-Cola, five (possibly six) *Hall of Fame* for Hallmark, and the General Motors *General Anniversary* show. Also five other shows for Pontiac are in the works.

Daytime

Q. Will there be much change in daytime programming?

A. There is some change at all three networks, but ABC TV will make the most radical moves. The network plans to put six live programs in the 3:00-5:00 p.m. strip. So far *Lucky Lady* is the first to be definitely set. *Lady* takes the 4:30-5 p.m. berth.

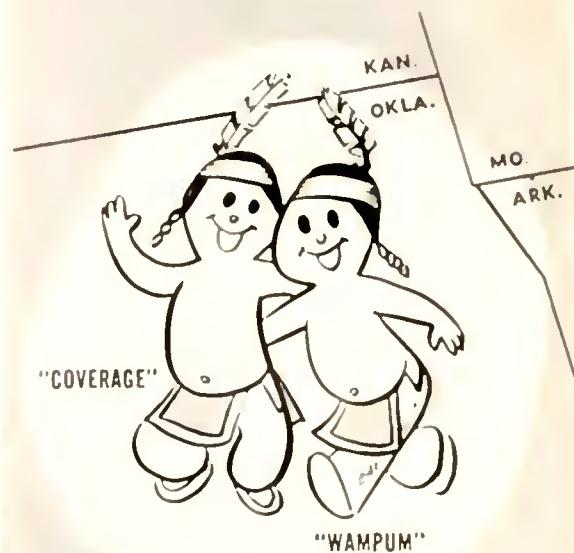
The prospective new live daytime shows in the 3:00-4:30 periods include: *What Makes You Tick?* (audience participation), *Parlay* (quiz), *The Man in Your Life* (new type), *What's the Name of That Tune?* (musical game), and *Guest of Honor* (interview). All will be half-hour in duration.

Other changes at ABC TV include cutting *Mickey Mouse Club* back to a half-hour (5:30-6 p.m.) and stripping youth-appeal film shows in the 5:5-30 p.m. slot. The films, all re-runs except for *Woody Woodpecker*, will be half or alternately sponsored by Kellogg.

While the new half-hour version of *Mickey Mouse Club* has eight sponsors signed, just who is taking which segment is still up in the air. The advertisers are: Mars, Armour, Mattel, Miles, General Mills, Bristol-Myers, General Foods and Pillsbury. (See Fall Comparagraph accompanying this section for schedules of the three networks.)

CBS TV has just two daytime programming changes: (a) the dropping of one soaper, *Valiant Lady* for another, *Hotel Cosmopolitan*; (b) replacement of *Bob Crosby* (who has plans for a

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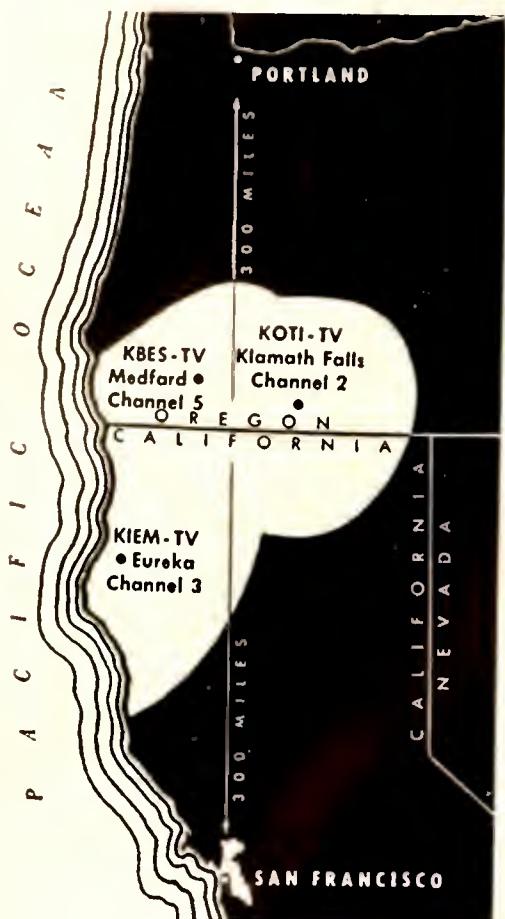
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MARKET FACTS

| | |
|-----------------|---------------|
| POPULATION | 356,330 |
| FAMILIES | 115,760 |
| TV FAMILIES | 88,106 |
| RETAIL SALES | \$487,971,000 |
| CONSUMER SPEND- | |
| ABLE INCOME | \$615,366,000 |

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nighttime series) with *You Are the Jury*.

The status of *Hotel Cosmopolitan* is still not a dead certainty, but the network says it feels the show will definitely go on by October. The new serial previously had been due to start this summer but its pilot met with some reservations.

On the sponsor front, P&G has made the most drastic move by cutting back its sponsorship of the two half-hour soaps (*As the World Turns* and *Edge of Night*) to 15-minutes each. The rest of the sponsorship picture remains pretty stable at CBS TV with the exception of the *Bob Crosby* advertisers who, at presstime, are undecided whether or not to go along with the new *You Are the Jury*.

NBC TV programming changes include: (a) dropping of *Home* and substituting a half-hour *Arlene Francis Show* with another half-hour yet to be announced; (b) the mid-summer replacement of *Tennessee Ernie Ford* (who also wants to devote his energies to nighttime) with *Bride and Groom*.

While the *Arlene Francis Show* and the new half-hour are still unsettled and unsold, *Bride and Groom* is moving right along and has picked up five sponsors to date.

The over-all Monday through Friday picture shows CBS TV sticking with its daytime serials and personality-fronted shows despite rating inroads made by NBC TV with its quizzes and audience participation programs.

Week-end daytime programming finds ABC TV drawing a blank for Sunday but coming up with new sponsored time on Saturday, the *All Star Golf* film series (4-5 p.m.) and the *Lone Ranger* (5:30-6 p.m.).

CBS TV has only one sponsored show set for Sunday afternoon, *Wild Bill Hickok*. And Saturday remains pretty much unchanged except for one open spot at 11:30-12 Noon. The network will televise the *Professional Hockey Games* on Saturday afternoons starting at 4 p.m. beginning 2 November.

NBC TV's Sunday afternoon schedule is unsettled up to 3:30. Sustaining shows, *Youth Wants To Know*, *American Forum*, *Zoo Parade* and *Frontiers of Faith* will probably be fitted in the line-up in some manner. From 4-5:30 p.m. the network has *Wide Wide World* (General Motors sponsoring) and *Omnibus* (Union Carbide and other sponsors to be announced) as alter-

nate programs. Saturday on NBC TV finds the network solidly booked until noon with children's shows (all sponsored except for one alternate segment of *Andy's Gang*, 10:30-11 p.m.). Sterling rug's *True Story* and *Detective Diary* remain in the 12-1 p.m. spots. The afternoon will be taken up by NCAA football and regional games which will have various starting times between 1:15 p.m. and 5:15 p.m.

Washington

Q. What's been the result of investigations into network practices?

A. The 1957 session produced nothing very important or very new with relation to broadcasting, except reports on investigations which actually took place not only during the previous year but also during a previous Congress.

But the reports were dynamite with a time fuse.

First, Rep. Emanuel Celler's House Judiciary antitrust subcommittee issued a watered-down document calling for FCC and Justice Department probes of network practices. The Brooklyn Democrat, in the horse-trading which he found necessary to gain committee approval of his report, won a very significant point. He had to give up his conclusions calling for drastic regulatory and legislative changes, but he was able to save most of the reasoning which led to the conclusions. The resulting call for study of certain network practices was backed, in effect, by criticism leveled at these practices by the entire committee.

The second and much larger explosion came from the other side of the Hill, in the form of a hard-hitting document prepared by Senate Commerce Committee special counsel Kenneth Cox and regular counsel Nicholas Zapple. Compromises were also necessary here, but they were in the form of making the report a preliminary staff document — calling for study and comments by the FCC and the Justice Department — and with the specific statement that a final report would be adopted in the light of the statements to be received from those agencies.

The overall effect is that of a concerted Congressional attack on network option-time and must buy policies, Congressional questioning of relation-

ships among networks and ad agencies and sponsors, doubt about whether net ownership of stations should be cut down, questions about whether the webs are not getting into a monopoly position in program production. The reports, taken together, amount to a directive from both chambers and from both political parties to consider changes in these and other directions.

Meanwhile, the Department of Justice has had its own investigation of the television industry in full swing for a long time. First results were the block-booking action involving feature film distribution to tv stations and the snit over the NBC-Westinghouse sale-trade. But the Justice probe, or rather series of investigations, covers the whole broad field of relationships within the industry and searches for breaches of the antitrust laws.

The FCC's more publicized investigation undertaken by its network study committee under Dean Roscoe Barrow is even more sweeping, since Justice's is limited by legalities while the FCC is able to deal within the less confining limits of regulatory discretion.

Q. Will anything actually be done about network practices?

A. Since Justice and the FCC are already hard at work on the problems, it might be assumed that the House and Senate reports with their directives to probe are mere window-dressing. This is far from the case. Both agencies are now clearly warned of Congressional interest in their conclusions, urged to hurry up and reminded that there will be trouble on the Hill unless the two agencies find somebody guilty of something.

If, in the face of the various reports, the FCC majority votes against drastic changes, those who favor such changes will move into the area of legislation to force things along. The trump in the hand of those who favor the changes is the Justice Department. Justice, ignoring all other factors, can conclude that there are analogies between the attacked network practices and the practices which were outlawed in the motion picture industry after successful prosecution of the Paramount case.

It appears that nothing is likely to happen in a big hurry. The FCC network practices report isn't due until 30 September and may be delayed again. The Justice investigations have no ac-

tinual target date for conclusion.

Over the long term it does appear likely that there will be some enforced changes in network option time and must-buy provisions, some modification of the relationships between networks and affiliates and some moves toward standardization of network time discounts. Outright regulation of networks appears unlikely.

Q. Does the talk of FTC-FCC cooperation mean a stiffer attitude by the FCC toward stations who run commercials which are the basis of an FTC complaint?

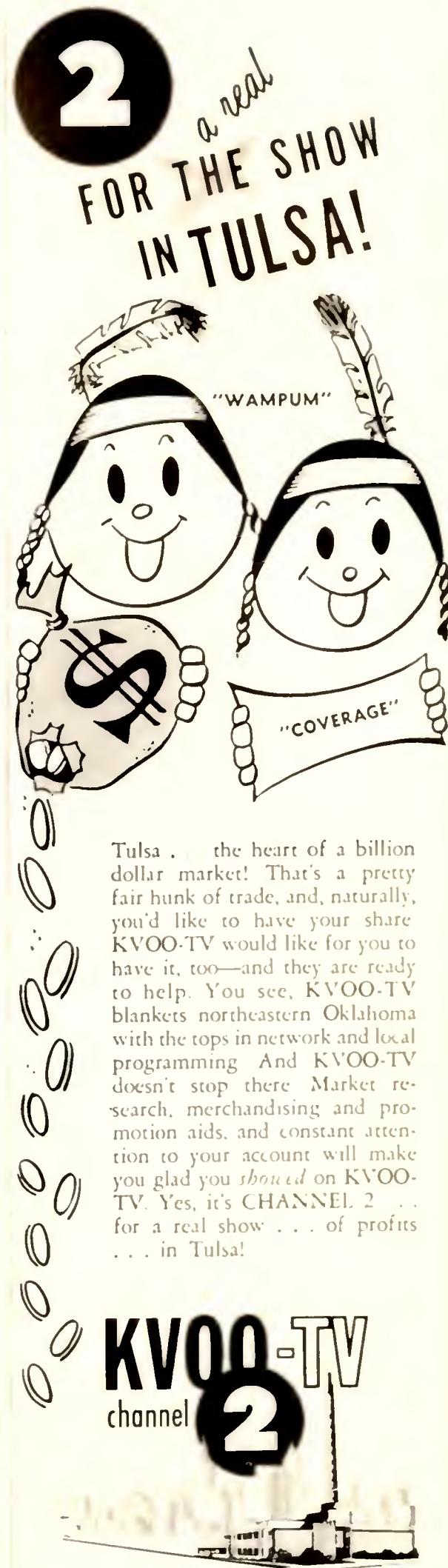
A. The much-heralded cooperation between the FTC and the FCC appears to have settled down into a big nothing. The FCC, to be sure, is advising networks and stations when the FTC issues complaints against advertisers, but there is no compulsion on the broadcasters to do anything about it, pending conviction. And, in any case, it would be illegal for the advertiser to continue to offer the commercials after conviction. The FCC has not issued any clear statement about what it would do if the broadcasters continue to carry commercials for which a sponsor has been convicted and which he refuses to change. There is no present intention to issue such a statement, because the matter very likely will not present itself. And the Commission will definitely not take action against any broadcaster purely on the basis of a complaint.

Q. What's likely to come out of the clear-channel investigation?

A. The FCC will likely in the future start proceedings aimed at clearing the boards of the long-debated clear channel and allied cases.

The powerful clear-channel stations want all their present protections continued and also ask for higher than the present 50 kw. maximum power. The daytime-only stations want the local sunrise to local sunset hours of operation changed to definite and slightly longer hours. The Class IV 250-watters want 1,000 watts so as to be able to compete with the daytimers.

The FCC has already started proceedings which might give the 250-watters what they want in cases where they can prove no excessive interference will be caused by the power increase. But the daytime-onlys appear slated to lose out. There is no really



For current availabilities
contact any office of **BLAIR-TV**

reliable indication as to what the clear channels can expect, but a good guess might be nothing much different from the status quo.

Q. Is there any likelihood of an early FCC-approved test of fee-tv?

A. The fee-tv proceedings passed another milestone in their long history during July—filing of arguments as to what would be a proper test of the system and filing of counter-arguments holding that the tests wouldn't prove anything and shouldn't be tried.

Already confused enough, the sub-

scription television battle took another turn in recent months with the upsurge of wired systems which do not require FCC approval. If the wired or cable systems succeed, the proceedings, in the words of the lawyers, would be moot. Success of wired systems would likely mean collapse of the opposition to fee-tv over the public airwaves.

Opponents of fee-tv have relied on a contention that the system would be okay if it didn't use public airwaves. That position is now being re-examined—and hastily. But so far no satisfactory answer, other than a possible

push for common carrier designation and public utility-type regulations has presented itself.

There is another factor, too. If the wired systems are a conspicuous success and threaten hefty competition to free tv, then the networks and individual stations would want to cut in on it.

At the FCC the fee tv situation is not as simple as it appears. In the FCC order calling for written presentations on what would constitute an adequate test for the fee system, all seven commissioners agreed that the FCC has the legal authority to approve fee television and all seven agreed that a large-scale test should be tried before a final decision.

But in an earlier vote, it was 4-3 for a trial with retired chairman George C. McConaughay swinging the balance. The position of the new commissioner, Frederick Ford, is not yet clear. However, it is clear that the minority of three has not entirely abandoned its position against even a test.

The unanimous vote was possible only because this was a call for further paperwork and not a definite action. When the matter of an actual test comes up again, there could be a different result. Industry pressure, strong opposition from such as Rep. Harris (D., Ark.), chairman of the House Commerce Committee, several members of the Senate Commerce Committee, and Rep. Celler, could make a difference.

While it is true that, even so, the odds would favor approval of a test, there will be much room for disagreement among commissioners as to the scale and specifications for such a test. How many stations, what markets, how many hours, what safeguards, one or all systems and many more questions are so complex as to defy easy or quick resolution among seven men.

Q. What's the outlook for uhf?

A. The efforts to save uhf which first drew attention when the Potter subcommittee held hearings in 1954 are now so far out of the window that it is an effort to recall any of it.

The FCC's uhf "crash" research program, which was supposed to rescue uhf, has dwindled down to minor research questions.

The proposal to move all or a major part of tv to uhf is buried so deep that it, too, has been nearly forgotten.

"Selective de-intermixture" is still

New York State's MOST POWERFUL 1,000,000 watts

CHANNEL 40

WINR-TV

BINGHAMTON

Affiliated with the Gannett radio-tv group
and WINR Radio • 1000 watts • 680 kc.

ON THE AIR MID-SEPTEMBER WITH FULL NBC PROGRAMMING

George P. Hollingbery
National Representative

Dale Taylor
General Manager
Broadcast Division
Binghamton Press Co. Inc.



**She looks...
listens...
reacts...
In 30 rich
Oregon and
Washington
counties
covered
exclusively
by KOIN-TV,
Portland, Ore.
The boys from
CBS-TV Spot
Sales will tell you
a delightful story
about her buying
habits and
KOIN-TV's
ratings (amazing!)
and coverage
(incredible!).**

technically alive, but no major markets which have nht service are going to lose it, and even this business of creating nht islands is very sick, even if not dead.

DST Problem

Q. How will the networks handle the Daylight Saving Time snarl this fall?

A. Future for eliminating DST snarls looks increasingly bright. The shining hope lies with video tape, which is now being used to some extent by all three networks.

ABC TI — Don Shaw, director of station clearances, says the network will continue to rely on "hot kines" in Hollywood to avoid a four-hour delay on New York-originating live shows during October.

"At the moment we do have tape in Chicago, as the central point in the country," he told sponsor, "But eventually, in fact by the first of the year, we hope to have video tape on the Coast as well, and that will eliminate all problems. But since a large portion of our shows are on film this fall, the problem isn't expected to be acute then either."

CBS TI — "Since the New York and L.A. feeds are separate at night because of video tape, by end of September, we will have eliminated all Coast to Coast feeds, and thereby the delays," says Bob Jameson, CBS TV sales service manager.

When the programs feed from two major places, the biggest delay may be one of an hour. For instance, an 8:00 p.m. show in New York will be in Chicago and L.A. at 7:00 p.m. CBS Hollywood feeds will go into the Mountain Zone.

NBC TI — This is network's DST strategy:

1. NBC TV program schedules will be based on Eastern Daylight Saving Time from 28 April through 26 October (following New York law).

2. Program schedules of all NBC TV stations in DST areas will remain unchanged.

3. Programs on interconnected stations in Standard Time areas will be one hour earlier, except:

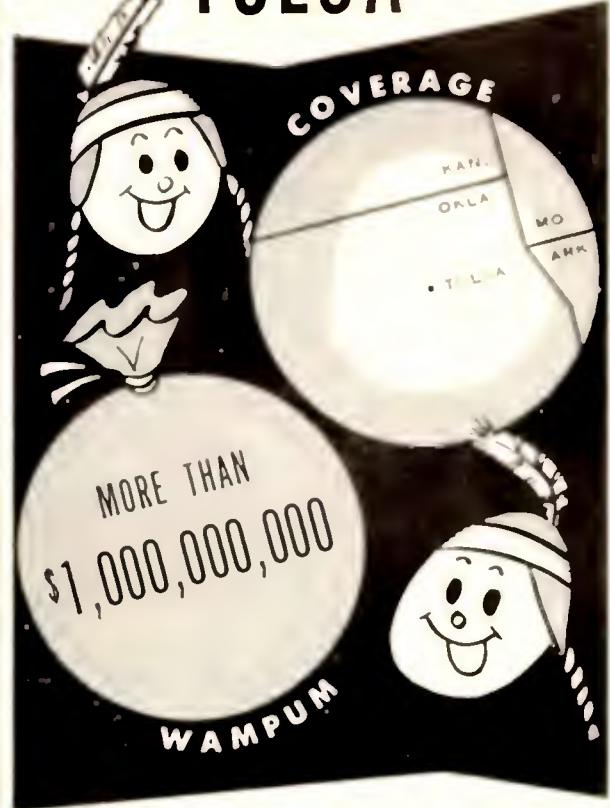
Central Time zone will see 8:00-9:00 p.m. shows between 9:00 and 10:00 p.m.

Mountain Time Zone will see shows an hour earlier than New York.

THE BIG 2

IN

TULSA



Tulsa's industrial expansion tops every key industrial market in the nation. Tulsa ranks 2nd in the nation in per capita ownership of personal automobiles.

NEW MARKET DATA

Tulsa's population is increasing at the rate of 3,000 families per year — 8th fastest growing city in America.

The "Eyes of Oklahoma"—KVOO-TV — are focused on a billion dollar market. When you buy KVOO-TV you see results. Buy now... see better profits.

KVOO-TV
channel **2**



WOC-TV

*They get the *A* Picture*

Proved by 648,330 Pieces of Program
Mail received by this Station During
6 full Years of Telecasting . . .



TOP FIGURE each county — Number Pieces of PROGRAM Mail Received during 1955 . . .

2nd FIGURE each county — Number of Pieces of PROGRAM Mail per 1,000 Homes.

This fabulous response . . .
91% of it to local live telecasts
. . . began in 1950. That year
. . . WOC-TV's first full year on
the air . . . 33,845 pieces of
program mail were received;
this mail came from 23 Iowa-
Illinois counties — 237 cities
and towns.

By 1955, this response jumped
to 149,215 pieces of program
mail received during a 12-
month period; it came from 39
Iowa-Illinois counties — 513
cities and towns in these counties.

Accompanying map shows
breakdown of this 1955 pro-
gram mail, proving WOC-TV's
"Good Picture" area.

WOC-TV Viewers are respon-
sive. They respond to WOC-TV
telecasts by mail. More impor-
tant, they respond to advertising
on WOC-TV by purchases at
retail outlets. We have a million
success stories to prove it (well,
almost a million). Let your
nearest Peters, Griffin, Wood-
ward representative give you
the facts. Or call us direct.

WOC-TV 39-COUNTY COVERAGE DATA — •

| | |
|-------------------------|--|
| Population | • 1,583,800 |
| Families | • 489,700 |
| Retail Sales | • 1,934,984,000 |
| Effective Buying Income | • 2,686,413,000 |
| Source | • 1957 Survey of Buying Income (Sales Management) |
| Number TV Homes | • 317,902 |
| Source | • Advertising Research Foundation |

WOC-TV Owned and Operated by Central Broadcasting Company,
Davenport, Iowa

The Quint-Cities Station —
Davenport and Bettendorf
in Iowa; Rock Island, Mo-
line and East Moline in
Illinois



Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wadlinger, resident sales manager
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative

**SECTION
2 FILM**

Question-and-answer briefing section for guidance
today and throughout the year to come. Covering:
PROGRAMMING starts page **52**
COMMERCIALS starts page **60**

These 266 clients are leading film show buyers—and prospects*

Affiliated Super Markets

American Bakeries Co.
American Brewery, Inc.

American Brewing Co.

American Chicle Co.

American Home Products

American Motors Corp.

American Stores Co.

American Tobacco Co.

Anchor San. & Amer. Heating

Anheuser-Busch, Inc.

Antell, Charles, Inc.

Armour & Co.

Associated Food Stores

Associated Hospital Service

Associated Products, Inc.

Atchison-Topeka-Santa Fe

Atlantic Refining Co.

Ballantine, P. & Sons

Bardahl Oil Co.

Bavarian Brewing Co.

Bayuk Cigars Co.

Beatrice Foods Co.

Bekin's Van & Storage Co.

Best Foods, Inc.

Bethlehem Steel Co.

Better Living Enterprises

Blatz Brewing Co.

Block Drug Co.

Bond Clothing Stores, Inc.

Borden Co.

Bowman Biscuit Co.

Braun Baking Co.

Bristol-Myers Co.

Brown Shoe Co.

Brown & Williamson Tobacco Co.

Burger Brewing Co.

Cal Fame Co.

Canada Dry Co./Bottlers

Carling Brewing Co., Inc.

Carnation Co.

Carter Products, Inc.

Chesty Foods, Inc.

Chock-Fuji-O-Nuts

Chrysler Corp.

Chunky Chocolate Corp.

Cities Service Co.

Clairol, Inc.

Clinton Merchandising Corp.

Coca-Cola Co./Bottlers

Colgate-Palmolive Co.

Colonial Stores, Inc.

Continental Baking Co.

Continental Oil Co.

Cott Beverages, Inc./Bottlers

Dawson Brewing Co.

Dean Milk Co.

Drewry's Ltd.

Duffy-Mott Co.

Du Pont, E. I., De Nemours

Duquesne Brewing Co.

E & B Brewing Co.

Eastern Air Lines, Inc.

Eastman Kodak Co.

Electric Auto-Lite Co.

Emerson Drug Co.

Emerson Radio & Phono.

Englander Co./Dealers

Esslinger's, Inc.
Esso Standard Oil Co.

Faith For Today, Inc.
Falls City Brewing Co.
Fallstaff Brewing Corp.
Fels & Co.
Felton, Sibley & Co., Inc.
Florida Citrus Commission
Ford Motor Co.
Foremost Dairies, Inc.
Frito Co.
Frontier Foods Corp.
Fuller, W. P., & Co.

G. H. P. Cigar
Gallo Winery, E. & J.
General Cigar Co.
General Electric Co.
General Electric Supply
General Foods Corp.
General Mills, Inc.
General Motors Corp.
General Tire & Rubber Co.
Genesee Brewing Co.
Gillette Co.
Gluek Brewing Co.
Gold Seal Co.
Good Humor Corp.
Gordon Baking Co.
Grant Co.
Great A & P Tea Co.
Greyhound Corp.
Griesedieck Bro. Brew Co.
Gunther Brewing Co.

Hall, Robert Clothes
Hamm, Theo., Brewing Co.
Heidelberg Brewing Co.
Heinz, H. J., Co.
Hekman Biscuit Co.
Hinshaw's Dept. Stores
Hi-V Corp.
Household Finance Corp.
Humble Oil & Refining Co.

Independent Grocers Alliance
Interstate Bakeries

Jackson Brewing Co.

Kay, Gerold O., & Assoc.
Keebler Biscuit Co.
Kellogg Company
Keystone Steel & Wire Co.
Knomark Mfg. Co.
Knudsen Creamery Co.
Krantz Brewing Co.
Kresge S. S., Co.
Kroger Co.
Krueger, G. Brewing Co.

Labor Savers, Inc.
Langendorf United Bakeries
La Rosa, V., & Sons, Inc.
Lay, H. W., & Co.
Lee Tire & Rubber Corp.
Leonard Refineries
Lever Brothers Co.
Lewis Food Co.
Libby, McNeil & Libby
Liebmann Breweries, Inc.

Liggett & Myers Tobacco Co.
Lion Oil Co.
Lone Star Brewing Co.
Lorillard, P., & Co.
Lucky Lager Brewing Co.

M. J. B. Co.
Magees, Inc.
Magnolia Petroleum Co.
Maier Brewing Co.
Malt-O-Meal Co.
Mars, Inc.
Mayer, Oscar, & Co.
Mennen Co.
Miles Laboratories, Inc.
Miller Brewing Co.
Molson Brewery, Ltd.
Murphy Prods. Co.

Narragansett Brewing Co.
National Airlines, Inc.
National Biscuit Co.
National Brewing Co.
National Carbon Co.
National Clothing Co.
National Dairy Products
National Tea Co.
Nationwide Insurance Co.
Natural Gas Co.
Nehi Corp./Bottlers
Nestle Co., Inc.
New England Provision Co.
New York Central Railroad
Norwich Pharmacal Co.

Oertel Brewing Co.
Ohio Oil Co.
Oklahoma Oil Co.
Olympia Brewing Co.

Pabst Brewing Co.
Pan-Am Southern Corp.
Pan-American World Airways
Parker Pen Co.
Paxton & Gallagher Co.
Pearl Brewing Co.
Pepper, Dr., Co./Bottlers
Petersen Baking Co.
Petri Wine Co.
Pfeiffer, Brewing Co.
Pharmaceuticals, Inc.
Phillips Petroleum Co.
Piel Bros., Inc.
Pillsbury Mills, Inc.
Pittsburgh Brewing Co.
Power Products, Inc.
Prince Macaroni Co.
Procter & Gamble Co.

Quaker City Choc. & Conf. Co.
Quaker Oats Co.

RCA Dealers
Ralston-Purina Co.
Rath Packing Co.
Regal Pale Brewing Co.
Reilly, Wm. B., & Co., Inc.
Renaire Corp.
Reynolds, R. J., Tobacco Co.
Richfield Oil Corp.
Richman Brothers Co.

Roberts, Rev., Oral
Ronzoni Macaroni Co.
Rosen Raymond Co.
Roto-Broil Corp. of Amer.
Ruppert, Jacob, Brewery

Safeway Stores, Inc.
Schaefer, F. & M., Brew. Co.
Schlitz, Jos. E., Brewing Co.
Schluderberg, W.-T. J.
Schmidt G., & Sons, Inc.
Schoenling Brewing Co.
Schonbrunn, S. A., & Co., Inc.
Scott Paper Co.
Sealy Mattress Co./Dlrs.
Sears Roebuck & Co.
Seven-Up Co./Bottlers
Sheaffer, W. A., Pen Co.
Shell Oil Co.
Signal Oil Co.
Simoniz Co.
Sinclair Refining Co.
Singer Sewing Machine Co.
Skelly Oil Co.
Slenderella Co.
Socony Mobil Oil Co., Inc.
Squirt Co./Bottlers
Standard Food Markets
Standard Oil Co. of Calif.
Standard Oil Co. of Ind.
Standard Oil Co. of Ohio
Stegmaier Brewing Co.
Sterling Breweries, Inc.
Sterling Drug, Inc.
Storz Brewing Co.
Strietmann Biscuit Co.
Studebaker-Packard Corp.
Sun Drug Co.
Sun Ray Drug Co.
Sunshine Biscuit Co.
Swift & Co.

Tafon Distributors, Inc.
Tasty Baking Co.
Terre Haute Brewing Co.
Texas Electric Service Co.
Texas State Optical Co.
Thrift Drug Co.
Top Value Enterprises
Toy Guidance Council

United Gas Co.
U. S. Borax & Chemical Corp.
U. S. Tobacco Co.
United Vintners, Inc.
United-Whelan Stores Corp.
Wagner, August, Breweries
Walgreen Co.
Wander Co.
Ward Baking Co.
Ward Drug Co.
Warner-Lambert Pharma. Co.
West End Brewing Co.
White King Soap Co.
White, Martha, Mills, Inc.
Whitehouse Co.
Wiedemann, George, Brewing
Wilson & Co., Inc.
Wisconsin Electric Power
Wisconsin Independent Oil

*These are companies which spent \$50,000 or more for spot tv programs during 1956, according to Tvb. The programs include both syndicated film and local live, preponderately the former. Any client who bought

local program time in quantity, however, is obviously a likely film show prospect as well. For list of clients including their total spot tv expenditures plus the spending of their individual brands, see Film Basis

THE \$120,000,000 TV FILM BUSINESS

Its new programing for fall will be varied but with the stress on adventure. Story backgrounds include: Civil War, exploration and travel, Americana. Co-sponsorship is big buying trend with syndicators working to match up sharing clients and markets. Surge of features hasn't stopped the growth of half-hour series

Program Trends

Q. What's the outlook in programming this season?

A. Film syndicators are offering a varied bill of fare and not concentrating on any specific type of entertainment, though the general category of adventure is heavily represented. The cross-section of new shows which follows includes some series planned for network sale, but there is always the possibility that the series will end up being offered for national or regional spot sale.

ABC Film Syndication's contender in the field will be *26 Men*, a cowboy saga based on the story of the Arizona Rangers.

CBS TV Film sales has four ready to go: *Gray Ghost* starring Tod Andrews; *Fire Fighters*, a series based on the exploits of the New York City Fire Department; *Colonel Flack* and *Assignment Foreign Legion*. The story material of *Gray Ghost* touches on a controversial subject—the Civil War—and the feeling is that once a program of this type is accepted and sold in Southern markets, it will probably open the gates for a flood of programs with Civil War backgrounds.

Guild Films seems to be concentrating on the documentary type of adventure. Taking a cue from the success of *Kingdom of the Sea*, it is currently shooting *The Michaels of Africa* on

location. This will be true jungle experiences enacted by an explorer and his family. Another Guild newcomer is *Light of the World*, described as dramatic Bible stories.

Official Films, capitalizing on the current interest in travel, is concentrating on *Jagabond*, a family-type out-door adventure series. Instead of working from a set story format, the series will use a naturalistic approach in semi-documentary form. Official will also offer *Sword of Freedom* starring Edmund Purdom based on the life of a swashbuckling Florentine gentleman; exteriors were shot in Italy. Other new releases: *Big Story*, new episodes shot for syndication; *Errol Flynn Theatre*, an anthology hosted by Flynn who stars in one out of four.

MCA-TV's biggest ace is the *Mickey Spillane* series—39 episodes slated for summer release. Already placed in a pre-release sale to five RKO General Teleradio stations, this series will reportedly encompass all the elements of 'sensation' but adhere to the TV Code.

NBC TV Films is stressing Americana in their two upcomers: *Union Pacific* and *Boots and Saddles*.

NTA will offer *Official Detective*, *Show Business* and a musical series titled *Big Little Show*.

RKO-TV has *Iggie* and *Sailor of Fortune*.

Screen Gems, in a unique partnership deal with KTTV, Los Angeles, WPIX, New York, and the Westing-

house stations, is now in the process of filming a half-hour family adventure series, *Casey Jones*. The program, starring Alan Hale and Bobby Clark, was inspired by the life and times of the famous railroad engineer during the late 1890's. Other Screen Gem offerings are *Ranch Party*, *Johnny Vite Hawk* and *Iranhoe*.

TPA will offer *Charlie Chan* and *Tugboat Annie*. The latter, set for a July release, is already scheduled for an October start on the Canadian Broadcasting Corp., sponsored by Lever Bros.

Ziv's latest offerings are *New Adventures of Martin Kane* and *Harbor Command*.

Q. What type of product is currently available?

A. The following figures on types of shows available as compared with a similar count made last year provide a good indication of the kind of programming that retains audience appeal. The data is based on SRDS material as gathered by RKO TV research people.

Adventure grew most with 59 series available against 44 last year.

Sports follow with 60 series available, an increase of 10.

Drama series total 58, also a jump of 10 over last year's figure.

Cartoons increased from three to 11 series, a rise influenced by the release of several major motion picture packages last year.

There was no significant increase among other program types although it is interesting to note the drop in variety shows from 13 to 11 and in women's shows from 12 to 10.

There was no change in the number of religious or educational shows over the past year.

Sales Trends

Q. What kind of information on programming are film buyers interested in these days?

A. An ABC Film Syndication survey to determine the kinds of material best utilized by its sales staff showed the following listed in order of importance:

1. Ratings
2. Rerun status
3. Audience composition
4. Standing of show in relation to all shows in the particular market regardless of time.
5. Share of audience

The advertiser was moderately interested in trade reviews of the show but felt that consumer magazine reviews were more important. Clients also checked the calibre of other stations carrying the program.

Every good rating story was of interest, even in single-station markets, and prospective advertisers were interested in ratings and success stories even in markets they did not wish to buy.

In conclusion, the survey emphasized that clients buy mostly on ratings.

Q. Who are the biggest buyers of syndicated programs?

A. CBS Television Film Sales recently completed a special study based on N. C. Rorabaugh Co. information to determine who were the leading users of syndicated film and what type of programming they used. The report showed the leading industry categories to be, in order of spending:

1. Food and grocery products.
2. Beer, ale and wine.
3. Gas and lubricants.
4. Confections and soft drinks.
5. Drug products.

Further breakdowns show that, within a given category, sponsors of like products are definitely inclined towards the same type of programming.

In the food category, Rorabaugh lists 40 clients using 56 different syn-

dicated programs. Of these programs 11 are adventure, 10 drama and nine Western series.

In the category of beer, ale and wine, drama and adventure series accounted for over half the 43 syndicated films used.

For gas and lubricant sponsors the favorite buy was drama followed closely by suspense drama.

Westerns accounted for nine out of the 28 syndicated programs used by confections and soft drink firms.

Adventure and suspense drama tied for first place among the 17 syndicated programs used by drug product sponsors.

Q. What has been the impact of features on syndicated film?

A. The top ratings pulled down by feature films on their initial entry into the tv market caused much reflection on the part of the syndicators. However, the film syndicators are now concentrating on a series of studies designed to convince the sponsor that there are loop-holes in the cost-per-1,000 argument. Feature film distributors point, first of all, to increasing use of feature film participations by the national advertiser.

cated programs exceeded a similar average for the top five features.

These reports are supplemented by another strong point—sponsor identification—which the syndicator feels is lost when an advertiser uses spots in features. They also point out that lack of program continuity in features limits the potential for promotion and merchandising. And since every regional area differs in its advertising problems, the half-hour show can fulfill needs of advertisers and stations with fewer limitations.

Q. And what does the feature film distributor have to say to all this?

A. Several pertinent points have been brought forth to fortify their cost-per-1,000 argument. Feature film distributors point, first of all, to increasing use of feature film participations by the national advertiser.

With the great number of features now available, a station can program well ahead, as in the case of WFIL-TV, Philadelphia, which now has a four-year supply of features. This would allow a sponsor to plan extensive promotion and advertising campaigns.

Recent straws in the wind: Colgate's renewal of the MGM series on KTTV-TV, Los Angeles; WBZ-TV, Boston's decision to schedule features starting nightly at 11:15 through completion due to expressed viewer preference.

Feature film distributors feel that new product offers more possibilities for outstanding exploitation than a syndicated series. They have the advantages of star names, tie-ins and all the ballyhoo used in movie promotion. Major Hollywood studios support these exploitations of their older features on tv stations to help keep the public movie conscious.

Feature film distributors also say that the length of the feature is a definite plus because the unfolding of a story allows the viewer to build up interest in what he's watching and features have a higher remembrance value than a half-hour stanza.

Q. What's the current situation with the post-1948 films?

A. The majors are still holding back on release contingent on studio agreements with SAG. There is also the feeling that they will be released at some future date when their market value is highest.

Look at what NTA can put in your viewer this year!



A Few New Half-Hour Programs..
from *Desilu* Productions..
and 20th Century-Fox..
plus great 20th feature films

If you want to put top TV programming in focus this year, the place to go is NTA.

It's got great new half-hour film programs produced by those two masters of the camera—Desilu and 20th Century-Fox. And it's got great feature films from 20th Century-Fox, such as those in NTA's newest group of them, "The Big 50."

So for the best programming to project on screens in 1957 and 1958, develop a close-up relationship with NTA today. You'll get wonderful programs on film!

"THE BIG 50"
20th Century-Fox's top feature films
geared for big ratings and big sales.



TODAY, PHONE, WIRE OR WRITE!

Harold Goldman,
Vice President in charge of sales



NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N.Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • MONTREAL • MEMPHIS • BOSTON • MINNEAPOLIS • TORONTO • ATLANTA • DALLAS

ON-THE-AIR

September
1957

KETV

Channel
7
Omaha

Affiliated with



Television Network

See Your H-R Man Today
or call
Eugene S. Thomas, Gen. Mgr.
or
Robert O. Paxson, Sales Manager
for
First-Run
Feature Film Participations
starting at 9:35 p.m.

plus

Primary ABC Adjacencies

plus

Experienced
Local Live Programming

Q. How much of the feature film business will be "barter time"?

A. It's hard to measure. This is the somewhat "sub-rosa" part of the business which neither buyer nor seller likes to discuss. Nonetheless, there's no doubt that barter is spreading.

This does not mean that the time within choice features or good station option time is the time being offered at cut-rate. It does mean that some feature libraries as well as quantities of syndicated reruns have been offered to stations in return for cut-rate unsold time periods which the peddlers of bulk time offer at big discounts.

Among the major sellers of barter time are Time Merchants, Inc., New York, and Paul Venze and Associates, Baltimore. (For a full rundown on barter time see SPONSOR 25 May 1957.)

Time Merchants are loath to mention their clients, although Ideal Toy is known to buy sizable quantities of spot tv schedules through this new organization. Paul Venze has Charles Antell as an account.

Q. What are the drawbacks in buying barter time?

A. Some of the biggest air media agencies have been asked by various clients to study this bulk discount time, and their media executives generally agree that barter time does have the following implicit disadvantages:

1. You buy a pig in a poke. When most sellers of barter time offer schedules, they generally don't specify the station or time the client will get, but just the market and the number of announcements hoped for.

2. You give up flexibility. Barter time is bought for a fixed period of time, and there's no chance for either getting out of the contract (usually 52-weeks), nor of improving the schedule, nor of renewing it.

3. You buy fringe time. If the station had been able to sell this time in the usual way, it would undoubtedly not have offered it for barter.

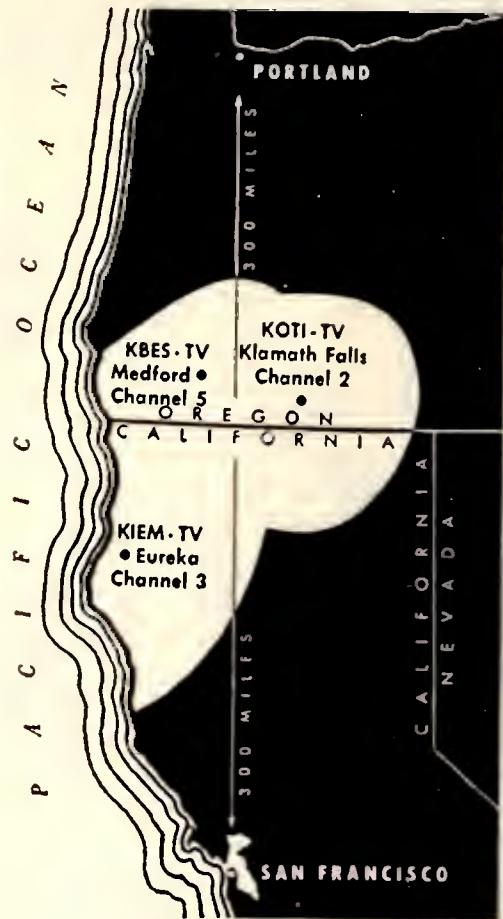
Q. Then why bother with barter time?

A. It's cheap. Discounts range from 40 to 80% of card rate, according to the sellers.

Q. What is the summer hiatus trend among film sponsors?

A. The value of a time franchise seems to be an important factor in the saga of the vanishing summer hiatus. According to M. J. Rivkin,

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| KBES | CHANNEL 5 | |
| Medford, Ore. | | |

Three markets — one billing

MARKET FACTS

| | |
|---------------------------|---------------|
| POPULATION | 356,330 |
| FAMILIES | 115,760 |
| TV FAMILIES | 88,106 |
| RETAIL SALES | \$487,971,000 |
| CONSUMER SPENDABLE INCOME | \$615,366,000 |

for CALIF.-ORE. TV TRIO

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Phone Eureka, Hillside 3-3123 TWX EK16

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ASSOCIATES INC. representatives

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sales v.p. of Ziv, 98.5% of 2,860 clients sponsoring Ziv shows now air programs on a year-round basis. This is a significant advance over 1952 when more than 20% relinquished their time periods during the summer.

Rivkin cited two reasons for the decline in hiatus: (1) a general trend towards 52-week selling and (2) desire of tv advertisers to hang on to choice time slots and maintain established identification.

Q. Has there been an increase in co-sponsorship?

A. Following the already prevalent network pattern, more regional sponsors are sharing shows to balance the advertising budget.

Q. What are some of the problems involved?

A. Co-sponsorship poses many problems to the advertiser who wants to keep his costs down but identification level up.

There is the problem of finding two advertisers with the same marketing objectives who are aiming for the same kind of audience and who are non-competitive. Complications arise when two regional sponsors are interested in a total of say a dozen markets

but want only six of the same markets. Thus a third client becomes necessary for co-sponsoring in the other six markets.

Case-in-point: recent purchase of Ziv's *Men of Indianapolis* by Carnation Milk and Fuller Paint on the West Coast. Market overlap for the two clients was 85%, but there were half a dozen markets left over. Both clients arranged for co-sponsorship with other interested advertisers.

Syndicators frequently go all out to help match up co-sponsors.

Annie Oakley, Western series currently running in 118 markets on a weekly or alternate week basis, is an example. To attract advertisers for alternate-week sponsorship with the Continental Baking Co., CBS TV Film Sales has set up a new package deal consisting of weekly prizes for a contest, commercials, endorsement by the star, prints, shipping, unit billings, personal appearances and other exploitation aids. All this plus the series and the national spot advertiser just pays a single bill.

Co-sponsorship works at its best when two advertisers are, so to speak, in the same marketing shoes. This was the case in St. Petersburg, Fla., where ABC Film Syndication's *Sheena, Queen*

of the Jungle was cosponsored by Hood's Dairy and Bell Bakers. Sponsors cooperated in a joint advertising and merchandising program emphasizing the basic theme of "bread 'n milk go good together." The cosponsors brought Irish McCalla, star of the series, to town for a jointly financed personal appearance. This worked successfully and boosted sales of both products, proving that co-sponsorship can be both a successful merchandising and sales venture if the circumstances and products are right.

Clearance

Q. How can you clear time for syndicated film?

A. This fall, buyers expect to find it more difficult to clear good half-hours for syndicated film because of the blocks of feature film programmed by the stations. Their advice:

1. If you know your client's interested in syndicated shows, put out feelers to the reps and stations and alert them before a final selection of films has to be made.

2. As soon as promotion kits are available through the syndicator or

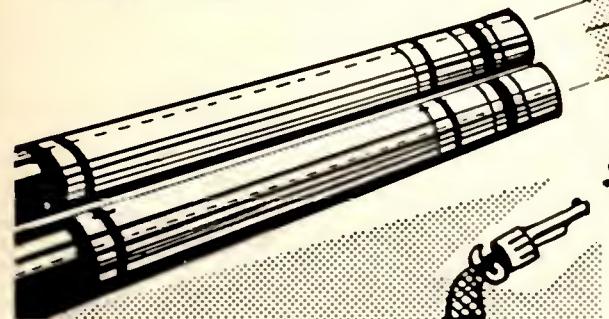
You don't Need a Shot Gun* TO HIT THIS SALES TARGET!

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CLUSTER POPULATION
ZEROS-IN 200,000 TV HOMES
A BILLION \$ TARGET
WITHIN OUR PRIMARY FCC
PROPAGATION CURVE

Represented Nationally
by VENARD, RINTOUL & MCCONNELL

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(ULTRA-HIGH CONVERSION)
- PIONEER STATION DOMINANCE
- 99% METROPOLITAN AREA CONVERSION
- 85% PRIMARY AREA CONVERSION
(171,339 TV Homes
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UNDUPLICATED ABC ON FLORIDA'S WEST COAST



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ON THE
EAST
COAST**

- ★ the number one Virginia Market
- ★ lowest cost per thousand
- ★ a basic NBC station

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NBC

agency, mail them to stations to sell them on the audience-getting potential of the show.

3. Give the stations some latitude in terms of time periods you would be interested in. The program may cop better ratings in a particular programming block, even though the time period taken out of context does not sound as appealing as your first choice.

4. Work closely with syndicators on trying to scout out good availabilities. After all, they have a traveling sales force, too, and might come up with valuable suggestions and good market information.

5. If the agency and client plan a major merchandising and promotion campaign around the film, let the stations in on your plans. Any promoting you do, helps the station get a bigger audience. Also, your efforts are likely to spark theirs.

6. If possible, have previews for major dealers and distributors in key markets in advance of on-air time. Their enthusiasm coupled with their knowledge of the market and local station management may help you improve your time periods.

Film Network

Q. What's happening at the NTA Film Network?

A. Having tucked *Premier Performance* under its belt, the "Triple Exposure Plan" is NTA's second big step ahead. This plan can deliver to an advertiser between 14 million and 25 million gross homes per week based on estimated ratings of the 7-8 p.m. and 10-11 p.m. time periods.

It provides for the programming of three half-hours on Monday, Wednesday and Friday between 7:00 and 11:00 p.m. The network reports assurance of clearances from affiliates in over a dozen top markets plus about 60 others. NTA's aim is for clearance on 110 stations covering an estimated 93.6% of U.S. homes. TEP provides for three advertisers. Each would have a one-minute commercial plus opening and closing billboards on each of the three shows to be programmed. The three shows will be *How to Marry a Millionaire*, produced by 20th Century-Fox, and two shows produced by Desilu—*This is Alice* and *The Last Marshall*.

CFI-TV Productions, the 20th Century-Fox tv subsidiary, has turned over

all programs produced for the *20th Century-Fox Hour* during the past two years to NTA for distribution and plans to produce 20 new shows. Together with several of the shows already televised, these will be offered to national advertisers for showing on the film network during 1957-58 season.

NTA Film network covers 134 stations in the U.S., Alaska and Hawaii. Besides *How to Marry a Millionaire*, 20th will also produce two other series for NTA based on motion picture successes—*Mother Was a Freshman* and *Anything Goes, Inc.*

Foreign Sales

Q. What's the outlook in the foreign market?

A. Total sales of syndicated properties exclusive of features will run approximately \$6 million in 1957. Some of the film syndicators who concentrate on foreign film selling report that foreign sales account for 20-30% of their total revenue. Outside of England, greatest revenue comes from Latin America. In each of these two markets average is about \$3,000 per half-hour film. At present world markets stack up in this order of potential: England and the United Kingdom (including Australia); Latin and South America; Continental Europe; Far East.

Q. Is it possible to obtain an accurate measurement of foreign sales?

A. Language barriers make standardization of films impossible. Sales figures do not always give the true picture since syndicators often spend as much percentage-wise to prepare a foreign version.

Companies seeking to curtail production costs are producing tv series in England under a co-production set-up that assures acceptance under the 14% British quota. This means that films must conform to certain union regulations and producers fulfill definite financing requirements before films are accepted on ITA as British Quota film, making their subsequent sale in England almost a certainty.

To date, these arrangements have been favorable, but there is always the possibility that any slump in American production centers could cause the guilds here to balk.

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Full Camera Equipment, Mitchell-Arriflex-B.&H.
Sound Gear, 17½ and 16mm Magnasync
Lighting, Studio and Location
35 and 16mm B/W, Laboratory
Editing Rooms, Moviola-equipped
Private Production, Offices
Screening Rooms
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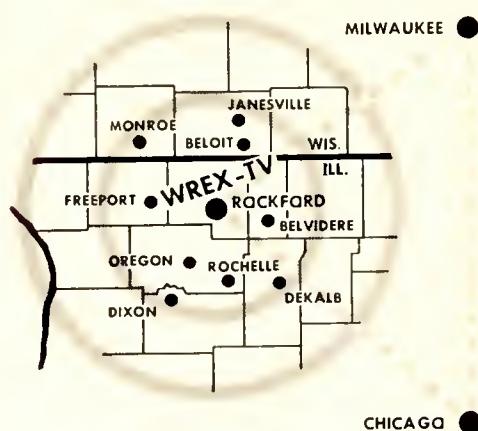
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* Grade A, B, and C Coverage



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WREX-TV rules a king-size market untouched by Chicago and Milwaukee TV coverage.

Grade A, B, and C coverage area beyond Metropolitan Rockford includes an additional population of nearly one million—an estimated 262,467 additional TV households.

J. M. BAISCH, General Manager
Represented by H-R Television, Inc.



Commercials

Q. What are the latest creative trends in tv film commercials?

A. Creatively speaking, few tv spots broke the barrier of the commonplace last year. Competition is tougher. Fresh ideas seem to be fewer.

Current trends point to advance testing and experimentation to increase quality concept objectives.

Some of the recent developments which appear to be setting patterns are the combining of live action and animation. Rotoscoping looks like it will get more play. (This is the method of taking animation through an optical process and combining it with live action, such as Gisele MacKenzie's Happy Joe Lucky sequences on the *Hit Parade*. The process has become refined since its earliest Hollywood uses when Gene Kelly danced with Disney figures.)

The razzle-dazzle novelty effects of trick photography and optical effects are being used more sparingly. Except for European tv commercial productions (where labor costs are lower) fewer stop-motion features will be employed here.

To make sponsors' messages more palatable, there is a trend towards larger uninterrupted commercials—three to nine minutes—particularly for "one-shot" or "spectacular" shows.

Recent FTC crackdowns on drug and medical tv advertising may bring a trend away from knock-down, drag-out, hard sell.

Reason-why spots documented with believable, demonstration evidence will supplant wide claims advertising. The style approach will partly be devoted to this new emphasis.

Spurred on by recent successes with radio commercials, music in tv spots will get a bigger share of the message featuring such name stars as: Rosemary Clooney, Tennessee Ernie Ford and special orchestrations by Raymond Scott, Mitch Miller and other top arrangers like Nelson Riddle.

Q. Will big agencies overshadow smaller agencies in creating more effective tv commercials?

A. This is a significant area to watch in 1958. There has been a trend towards absorption of smaller agencies by the larger ones. At the same time smaller agencies in a number of in-

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stances have increased tv billing as well as personnel.

But the quality of the tv advertising produced by the Goliaths compared with the Davids indicates the large agencies with more facilities have no exclusive on creativity. (See "You don't have to be a giant to compete," SPONSOR 20 July 1957.)

In a proportionately high number of cases the smaller and even local agency working closely with a contract film producer and his staff have come up with a considerable number of excellent tv spots. For example, Skippy Peanut Butter, It's a F-O-R-D! and some of the American Dairy Association's output has been outstanding. (The "It's a F-O-R-D!" commercials were J. Walter Thompson, of course, but they were developed and produced in the agency's West Coast office, in a sense a "small" agency.)

Reason for this is flexibility and ability of the smaller agency to change its pace when fast action is required. To avoid the possibility of over-departmentalization, some of the larger agencies are setting up unit teams of three or four key individuals responsible for writing, art and production.

Q. What influence will motivation research have on planning tv commercials?

A. In the creative area of experimentation, it is possible that Motivation Research will offer help in developing and testing theories—particularly when dealing with the pure abstract, modern design or animation.

Sponsors and agencies appear to be more willing to "kid" the medium a little. In the competition for the viewer's eye and ear this has probably come about through the need for more attention-getting, interest-sustaining and penetrating devices.

Motivation Research has proved it is possible to make a dramatic statement in animation and get across a broad comedy idea through the use of live-action—a switch for both creative forms.

Further research can be expected in this field.

Q. What are film producers doing to help creative departments of agencies?

A. Film producers are spending more money and devoting more time to experimental work. A few in New York and Hollywood have conducted

research seminars and special studies with agencies.

One producer has been experimenting with the use of music in juxtaposition with sound effects and abstract animation.

Agencies, heretofore reluctant to work with producer talent in developing thematic material, now consult at early stages with producers' creative staffs and are working more closely with them even to the assignment of special projects. Scripts and storyboards continue to be the basis for agency-film producer liaison.

Q. Are "spectacular" tv commercials increasing?

A. Where multi-product advertisers have investments in tv, they use their tv commercials to support big, over-all campaigns.

Westinghouse is an example.

One commercial for Westinghouse, prepared by McCann-Erickson, cost about \$26,000. This is more than some network sponsors spend for a half-hour film show.

The value of spectacular commercials like this must be judged by the objectives reached. Westinghouse benefited by improved labor relations, the opportunity to create an aura of research and planning about its products, the chance to reach dealers and distributors at one time in one sitting and enhance the prestige and public confidence about Westinghouse.

Q. What are the tv commercial question-marks needing answers in immediate years ahead?

A. A new crop of tv commercial trainees are needed now in agencies for the years between 1960 and 1965. These people will probably be recruited from producer organizations, networks and college tv workshops such as Michigan, UCLA and Columbia.

Some agency copywriters with print backgrounds are attempting to retool their thinking by getting experience in the medium. Other men who started in print are already tv veterans.

Cost and time-to-train factors for developing experienced tv writers with specialized skills is extensive and expensive. One agency figures it costs a minimum of \$7,500 a year for the first two years before they begin to get a return on their investment from a tv writer trainee.

Agencies are starting to look for people in tv with combined writer-pro-

ducer records. Although initially more expensive, agencies believe they can avoid unnecessary headaches, duplication of effort and turn out more productive tv spots.

The high cost of failure with diminishing returns points up need for pre-check methods to evaluate tv concepts and over-all strategy before money is spent on a project to be dropped later for lack of effectiveness. (See "How to write tv commercials with a camera," SPONSOR 13 July 1957 for one such method.)

Q. Will color figure importantly in tv spots next year?

A. Agencies and film producers are quietly and carefully recruiting people with color experience.

ANSO's new fast film, Anscochrome, which can be exposed at an index of 125, has been tested and re-tested by a number of film producers. Results have been favorable. However, more investigatory work remains with this 16mm film currently extensively used by the Army and Navy at a still higher speed index than 125. This speed means that color can practically be shot in the dark. It opens up entirely new creative vistas. Other technical advances are to be expected as color grows in importance.

Q. Will film commercial costs rise, hold or decrease?

A. Costs have gone up about 10% in both animation and live action. Higher wages and operating expenses account for a large proportion of this. Some added costs have been incurred through experimenting.

Past experience has guided agencies in accepting a 10% of tv budget figure for commercial tv production.

Union rate increases during last three years continue to between 3% and 10%.

Individual costs of commercials vary. However, on a sliding scale basis, advertisers can expect to pay anywhere from \$400 to \$1,400 for a live action I.D. Animated I.D.'s can cost up to \$2,000. One-minute spots will cost anywhere from \$2,000 for limited animation to \$12,000 for full animation exclusive of music or special effects sound tracks.

The Screen Actor's Guild (SAG) contract with the New York and Hollywood Film Producers Associations comes up for renegotiation in March 1958. It is impossible, at this date, to predict what terms may be.



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CROSS-SECTION OF 550 AVAILABLE FILM PROGRAMS

The almost 550 tv film series, feature and shorts packages listed below represents a large cross-section of film available for use on individual television stations or in group buys. The list was compiled by surveying individual film distributors and is an updating of the film programming list which appeared in the SPONSOR issue of 6 April. While not complete, the list includes all major series and feature film packages now on the market and available for non-network sale. Other series now being released and still up for consideration for national sale may go into syndication. (See text of Film Section starting page 51 for mention and description of some of these new half-hour, made-for-television film properties.)

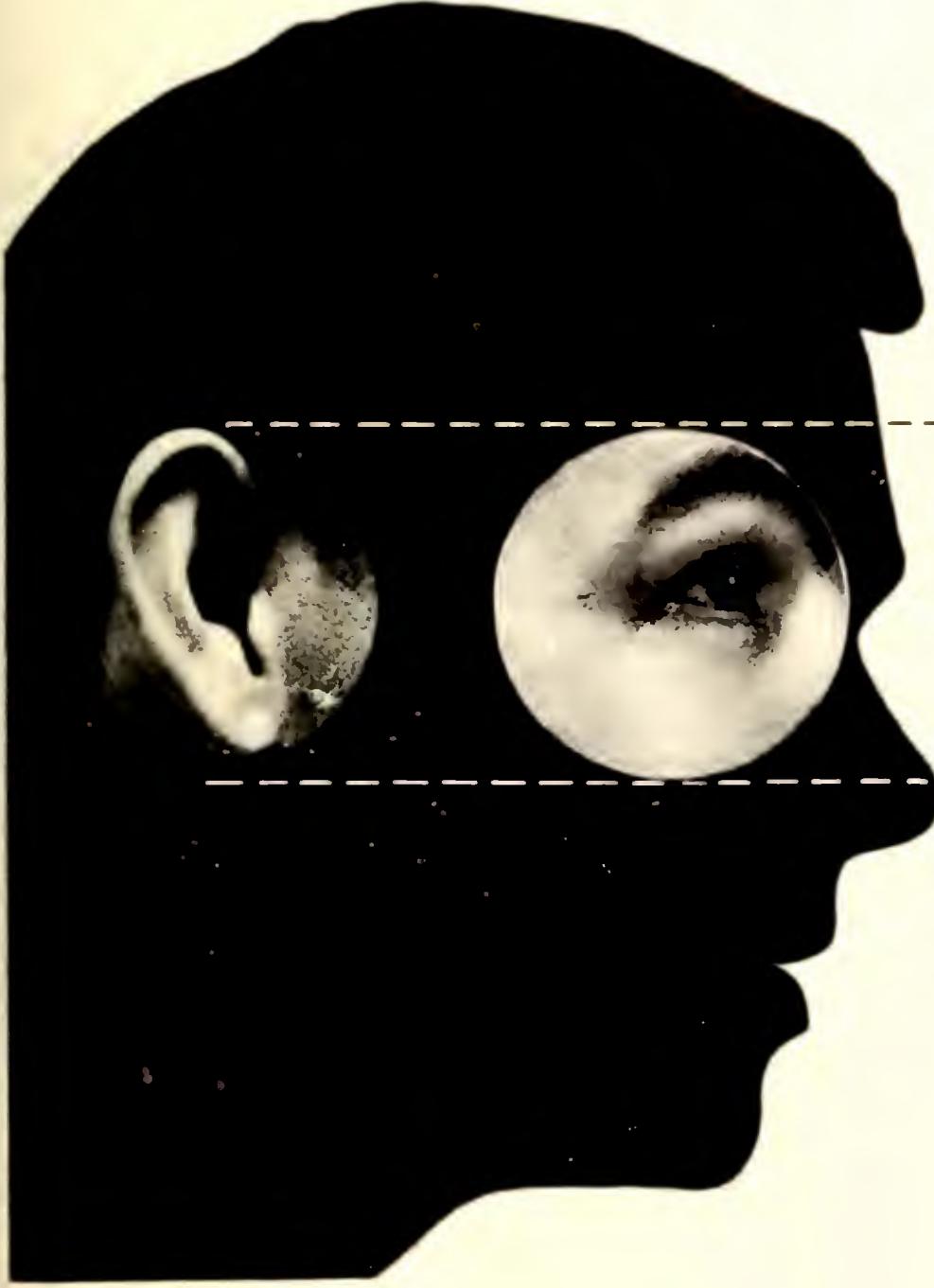
To determine whether an individual series is available or will soon be available in the markets desired, it's necessary to consult the syndicator. Many of the series listed below are currently sold in many markets. However, with today's pattern of alternate-week film sponsorship and use of syndicated half-hours as spot carriers, it's frequently possible to buy net shows tailored to your needs.

Other charts and fact compilations of interest to the film buyer in this issue include the 13-page Film Basics, which starts on page 111. It includes a list of all national and regional film and local program buyers with their total spot tv expenditure as well as a brand-by-brand breakdown.

| PROGRAM | SYNDICATOR | LENGTH | NO AVAILABLE | PROGRAM | SYNDICATOR | LENGTH | NO AVAILABLE |
|---------------------------------|----------------------|---------|-----------------|-----------------|-------------|--------|-----------------|
| ADVENTURE | | | | | | | |
| Adventure Album | Interstate Tv | 15 min. | 26 | The Tracer | MPA-TV | varied | 1 |
| Adventures of China Smith | NTA | 30 min. | 26 | Tugboat Annie | TPA | varied | 1 |
| Adventures of China Smith, New | NTA | 30 min. | 26 | Waterfront | MCA-TV | varied | 7 |
| Adventures of the Falcon | NBC Tv Films | 30 min. | 39 | Whirlybirds | CBS-Tv Film | varied | 1 |
| Adventures of Scarlet Pimpernel | Official | 30 min. | 18 | The Wildcatters | NTA | varied | 1 |
| Aggie | RKO-Tv | 30 min. | 26 | | | | |
| Anything, Inc. | NTA | 30 min. | 39 | | | | |
| Assignment Foreign Legion | CBS-Tv Film | 30 min. | 26 | | | | |
| Biff Baker, USA | MCA-Tv | 30 min. | 26 | | | | |
| Byline—Steve Wilson | M&A Alexander | 30 min. | 39 | | | | |
| Captain Gallant | TPA | 30 min. | 39 | | | | |
| Cases of Eddie Drake | CBS-Tv Film | 30 min. | 13 | | | | |
| New Adventures of Charlie Chan | TPA | 30 min. | 39 | | | | |
| Casey Jones | Screen Gems | 30 min. | 39 | | | | |
| Combat Sergeant | NTA | 30 min. | 13 | | | | |
| Count of Monte Cristo | TPA | 30 min. | 39 | | | | |
| Cross Current | Official | 30 min. | 39 | | | | |
| Crunch and Des | NBC-Tv Films | 30 min. | 39 | | | | |
| Crusader | MCA-Tv | 30 min. | 52 | | | | |
| Danger Is My Business | Screen Gems | 30 min. | 39 | | | | |
| Dangerous Assignment | NBC-Tv Films | 30 min. | 39 | | | | |
| Dateline Europe | Official | 30 min. | 78 | | | | |
| Foreign Legionnaire | TPA | 30 min. | 39 | | | | |
| Captain David Grief | Guild | 30 min. | 39 | | | | |
| Hawkeye, Last of the Mohicans | TPA | 30 min. | 39 | | | | |
| High Road to Danger | Medallion TV | 30 min. | 39 | | | | |
| The Hunter | Official | 30 min. | 26 | | | | |
| I Search for Adventure | Geo. Bagnall | 30 min. | 52 | | | | |
| I Led Three Lives | Econometrics TV | 30 min. | 117 | | | | |
| Jet Jackson | Screen Gems | 30 min. | 39 | | | | |
| Osa & Martin Johnson | Sterling | 30 min. | 26 | | | | |
| Rocky Jones, Space Ranger | Official | 30 min. | 39 | | | | |
| Jungle | Sterling | 15 min. | 18 | | | | |
| Jungle Jim | Screen Gems | 30 min. | 26 | | | | |
| King's Crossroads | Sterling | 30 min. | 75 | | | | |
| The Lone Wolf | MCA-TV | 30 min. | 39 | | | | |
| Long John Silver | CBS-Tv Film | 30 min. | 26 | | | | |
| Man Called "X" | Ziv-Tv | 30 min. | 39 | | | | |
| Men of Annapolis | Ziv-Tv | 30 min. | 39 | | | | |
| O.S.S. | Flamingo | 30 min. | 39 | | | | |
| Overseas Adventure | Official | 30 min. | 39 | | | | |
| Passport to Danger | ABC Film Syndication | 30 min. | 39 | | | | |
| Personal Report | NTA | 30 min. | 39 | | | | |
| Ramar of the Jungle | TPA | 30 min. | 52 | | | | |
| Range Busters | M&A Alexander | 30 min. | 16 | | | | |
| Rikki of the Islands | NTA | 30 min. | 39 | | | | |
| Sailor of Fortune | RKO-Tv | 30 min. | 24 | | | | |
| Sheena, Queen of the Jungle | ABC Film Syndication | 30 min. | 26 | | | | |
| Soldiers of Fortune | MCA-TV | 30 min. | 52 | | | | |
| The Silent Service | NBC-Tv Film | 30 min. | 39 | | | | |
| State Trooper | MCA-TV | 30 min. | 39 | | | | |
| Superman | Flamingo | 30 min. | 52 | | | | |
| Terry and the Pirates | Official | 30 min. | 18 | | | | |
| Three Musketeers | ABC Film Syndication | 30 min. | 26 | | | | |
| Tonight in Havana | NTA | 30 min. | 39 | | | | |
| ADVENTURE (Continued) | | | | | | | |
| The Tracer | MPA-TV | varied | 1 | | | | |
| Tugboat Annie | TPA | varied | 1 | | | | |
| Waterfront | MCA-TV | varied | 7 | | | | |
| Whirlybirds | CBS-Tv Film | varied | 1 | | | | |
| The Wildcatters | NTA | varied | 1 | | | | |
| CARTOONS | | | | | | | |
| Animated Fairy Tales | RKD-Tv | varied | 1 | | | | |
| Cartoon Classic Serials | Sterling | 5 min. | 6 | | | | |
| Cartoons | Screen Gems | varied | 22 | | | | |
| Cartoons | Sterling | varied | 7 | | | | |
| Crusader Rabbit | Geo. Bagnall | varied | 97 | | | | |
| Funzapoppin' Cartoons | Geo. Bagnall | varied | 17 | | | | |
| Looney-Tunes | Guild | varied | 91 | | | | |
| Medallion Cartoons | Medallion TV | 10 min. | 12 | | | | |
| Popeye | Assoc. Artists | varied | 14 | | | | |
| Recordtoons | Sterling | 15 min. | 53 | | | | |
| Superman Cartoons | Elmango | 15 min. | 16 | | | | |
| Telecomics | Elmango | 15 min. | 10 | | | | |
| Terrytoons | CBS-Tv Film | varied | 176 | | | | |
| Tinderbox | Cinema Vite | varied | 1 | | | | |
| Unk & Andy ABC Art Adventures | Cavalcade TV | 15 min. | 26 | | | | |
| Walter Lantz Cartoons | Guild | varied | 174 | | | | |
| Walter Lantz Cartoons | Ziv-Tv | varied | 26 | | | | |
| Warner Bros. Cartoons | Assoc. Artists | varied | 7 | | | | |
| Whimseyland Cartoons | Cinema Vite | varied | 1 | | | | |
| CHILDREN'S | | | | | | | |
| Adventures of Blinkey | Interstate TV | varied | 1 | | | | |
| Adventures of Danny Dee | Cream Vite | varied | 1 | | | | |
| Adventures of Patches | Governor | varied | 1 | | | | |
| Animal Adventure | Sterling | varied | 1 | | | | |
| Animal Adventures for Children | Coronet | varied | 1 | | | | |
| Animal Crackers | Sterling | varied | 1 | | | | |
| Animal Kingdom | Trans-Lux | varied | 1 | | | | |
| Blackstone the Magician | Horizon | varied | 1 | | | | |
| Bobo the Hobo | Lakeside | varied | 2 | | | | |
| Charlie Chase | Governor | varied | 1 | | | | |
| Children Love Animals | Trans-Lux | varied | 1 | | | | |
| Children of Many Lands | Trans-Lux | varied | 8 | | | | |
| Children's Hours | Coronet | varied | 1 | | | | |
| Children's Stories | Trans-Lux | varied | 21 | | | | |
| Christie Comedies | Harmontie | varied | 1 | | | | |
| Cyclone Malone | Harry S. Goodman | varied | 1 | | | | |
| Famous Tales | Governor | varied | 1 | | | | |
| Flash Gordon | Governor | varied | 1 | | | | |
| Funarama | NTA | varied | 1 | | | | |
| Funny Bunnies | Dynamite | varied | 1 | | | | |
| Jim & Judy in Tele-Land | Lakeside | varied | 52 | | | | |
| Johnny Jupiter | Assoc. Artists | varied | 9 | | | | |
| Jump Jump of Holiday House | Harry S. Goodman | varied | 5 | | | | |
| Junior Science | Guild | varied | 9 | | | | |

FILM CROSS-SECTION . . . continued

| PROGRAM | SYNOICATOR | LENGTH | NO. AVAILABLE | PROGRAM | SYNOICATOR | LENGTH | NO. AVAILABLE | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| CHILDREN'S (Continued) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Laurel & Hardy | Governor | 22 min. | 52 | Ethel Barrymore Theatre | Interstate Tv | 30 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Let's Draw | Geo. Bagnall | 15 min. | 52 | Celebrity Playhouse | Screen Gems | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Colonel Tim McCoy | Guild | 30 min. | 39 | Crossroads | Schubert | 30 min. | 78 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Misc. Two-reelers | Governor | 20 min. | 88 | Curtain Call | MCA Tv | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Joe Palooka | Guild | 30 min. | 26 | Damon Runyon Theatre | Screen Gems | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Papa Bear's Newsreels | Governor | 15 min. | 26 | Day After Tomorrow | William Tell | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Playland Films | Sterling | varied | 60 | Janet Dean | Guild | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ray Forrest | Sterling | 30 min. | 26 | Dilemma | Harry S. Goodman | 15 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Stories for Children | Coronet | varied | 13 | Dr. Christian | Ziv Tv | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Streamlined Fairy Tales | Harry S. Goodman | 15 min. | 13 | Dr. Hudson's Secret Journal | MCA Tv | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tales of Hans Christian Anderson | Interstate Tv | 30 min. | 26 | Douglas Fairbanks Jr. Presents | ABC Film Syndication | 30 min. | 117 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tic Tac Tales | Scenecraft | 15 min. | 13 | Famous Playhouse | MCA Tv | 30 min. | 300 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Unk & Andy ABC Art Adventures | Cavalcade Tv | 15 min. | 26 | Favorite Story | Economee TV | 30 min. | 78 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DETECTIVE, MYSTERY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Badge 714 | NBC Tv Films | 30 min. | 204 | Flamingo Theatre | Flamingo | 30 min. | 29 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Boston Blackie | Economee TV | 30 min. | 58 | Headline | MCA Tv | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Captured | NBC Tv Films | 30 min. | 26 | Heart of the City | MCA Tv | 30 min. | 91 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| City Detective | MCA Tv | 30 min. | 65 | Herald Playhouse | ABC Film Syndication | 30 min. | 52 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Code 3 | ABC Film Syndication | 30 min. | 39 | Hollywood Half Hour | Geo. Bagnall | 30 min. | 38 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Col. March of Scotland Yard | Official | 30 min. | 26 | If You Had A Million | MCA Tv | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fabian of Scotland Yard | CBS Tv Film | 30 min. | 39 | International Playhouse | NTA | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Federal Men | MCA Tv | 30 min. | 39 | Invitation Playhouse | Sterling | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Files of Jeffrey Jones | CBS Tv Film | 30 min. | 39 | This is Charles Laughton | Sterling | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Front Page Detective | Geo. Bagnall | 30 min. | 39 | Little Show | Sterling | 15 min. | 32 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Adventures of Dr. Fu Manchu | Hollywood Tv | 30 min. | 13 | Little Theatre | Sterling | 15 min. | 52 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Gangbusters | RKO Tv | 30 min. | 39 | Magic Vault | Lakeside | 30 min. | 104 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Harbor Command | Ziv Tv | 30 min. | 39 | Mayor of the Town | MCA Tv | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Highway Patrol | Ziv Tv | 30 min. | 78 | Conrad Nagel | Guild | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Greatest Drama | RKO Tv | 15 min. | 39 | EDUCATIONAL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Kingdom of the Sea | Guild | 30 min. | 39 | Movie Museum | Sterling | 15 min. | 160 | American Heritage | Coronet | varied | 13 | On the Spot | Lakeside | 15 min. | 39 | Behind the Scenes | Trans-Lux | varied | 18 | Open for Business | Trans-Lux | varied | 17 | Career Planning | Coronet | varied | 13 | Operation Tomorrow | Scenecraft | 30 min. | 39 | Children of the Americas | Coronet | varied | 13 | Our America | Trans-Lux | varied | 47 | Classroom of the Air | Trans-Lux | varied | 37 | Profile | Trans-Lux | 15 min. | 39 | Creative Arts | Trans-Lux | varied | 29 | Victory At Sea | NBC Tv Films | 30 min. | 26 | Dating, Marriage, Family | Coronet | varied | 13 | Video Digest | Trans-Lux | varied | 25 | Democracy at Work | Coronet | varied | 13 | Wanted | Lakeside | 30 min. | 20 | Draw-along With Me | William Tell | 30 min. | 13 | What's Your Line | Trans-Lux | varied | 27 | Getting Along Socially | Coronet | varied | 13 | Where in the World | Lakeside | 15 min. | 104 | How Others Live | Coronet | varied | 13 | This World of Ours | Sterling | 15 min. | 26 | John Kiernan's Kaleidoscope | ABC Film Syndication | 15 min. | 104 | The World We Live In | Sterling | 15 min. | 65 | Personality Development | Coronet | varied | 13 | Yesterdays Newsreel | Economee TV | 15 min. | 137 | The Shaping of America | Coronet | varied | 13 | DRAMA | | | | | | | | All Star Theatre | Screen Gems | 30 min. | 156 | The Story of America | Coronet | varied | 13 | Don Ameche Presents | TPA | 30 min. | 39 | Unk & Andy ABC Art Adventures | Cavalcade TV | 15 min. | 26 | American Legend | Official | 30 min. | 80 | Watch the World | NBC Tv Films | 15 min. | 26 | American Wit & Humor | Sterling | 30 min. | 13 | World of Yesterday | Coronet | varied | 13 | FEATURES | | | | | | | | Anniversary Package | | | | Your Days At School | Coronet | varied | 13 | Bagnall Package | | | | FEATURES | | | | | | | | Beverly | | | | Big Fifty | | | | Anniversary Package | ABC Film Syndication | varied | 16 | Big 12 | | | | Bagnall Package | Geo. Bagnall | varied | 33 | | | | | Beverly | NTA | varied | 8 | | | | | Big Fifty | NTA | varied | 50 | | | | | Big 12 | Governor | varied | 12 |
| Movie Museum | Sterling | 15 min. | 160 | American Heritage | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| On the Spot | Lakeside | 15 min. | 39 | Behind the Scenes | Trans-Lux | varied | 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Open for Business | Trans-Lux | varied | 17 | Career Planning | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Operation Tomorrow | Scenecraft | 30 min. | 39 | Children of the Americas | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Our America | Trans-Lux | varied | 47 | Classroom of the Air | Trans-Lux | varied | 37 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Profile | Trans-Lux | 15 min. | 39 | Creative Arts | Trans-Lux | varied | 29 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Victory At Sea | NBC Tv Films | 30 min. | 26 | Dating, Marriage, Family | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Video Digest | Trans-Lux | varied | 25 | Democracy at Work | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Wanted | Lakeside | 30 min. | 20 | Draw-along With Me | William Tell | 30 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| What's Your Line | Trans-Lux | varied | 27 | Getting Along Socially | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Where in the World | Lakeside | 15 min. | 104 | How Others Live | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| This World of Ours | Sterling | 15 min. | 26 | John Kiernan's Kaleidoscope | ABC Film Syndication | 15 min. | 104 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| The World We Live In | Sterling | 15 min. | 65 | Personality Development | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Yesterdays Newsreel | Economee TV | 15 min. | 137 | The Shaping of America | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DRAMA | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| All Star Theatre | Screen Gems | 30 min. | 156 | The Story of America | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Don Ameche Presents | TPA | 30 min. | 39 | Unk & Andy ABC Art Adventures | Cavalcade TV | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| American Legend | Official | 30 min. | 80 | Watch the World | NBC Tv Films | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| American Wit & Humor | Sterling | 30 min. | 13 | World of Yesterday | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| FEATURES | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Anniversary Package | | | | Your Days At School | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Bagnall Package | | | | FEATURES | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Beverly | | | | Big Fifty | | | | Anniversary Package | ABC Film Syndication | varied | 16 | Big 12 | | | | Bagnall Package | Geo. Bagnall | varied | 33 | | | | | Beverly | NTA | varied | 8 | | | | | Big Fifty | NTA | varied | 50 | | | | | Big 12 | Governor | varied | 12 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Big Fifty | | | | Anniversary Package | ABC Film Syndication | varied | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Big 12 | | | | Bagnall Package | Geo. Bagnall | varied | 33 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | Beverly | NTA | varied | 8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | Big Fifty | NTA | varied | 50 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | Big 12 | Governor | varied | 12 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |



DETROIT'S
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POWERFUL
"TWIN"
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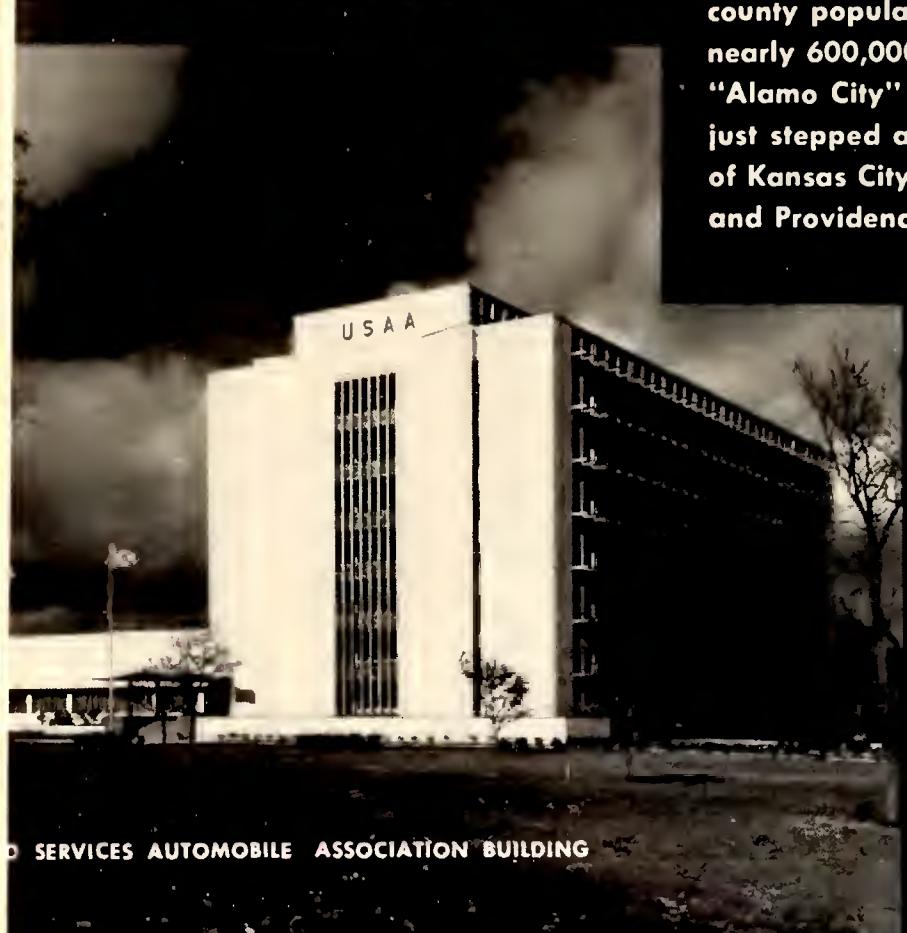
| PROGRAM | SYNOICATOR | LENGTH | NO. AVAILABLE |
|---|----------------|---------|---------------|
| FEATURES (Continued) | | | |
| Bill & Coo | Hollywood Tv | 60 min. | 1 |
| Bulldog Drummond | Governor | 60 min. | 8 |
| Cardinal | NTA | varied | 7 |
| Cheryl Package | Medallion-TV | 70-120 | 20 |
| Classics | Assoc. Artists | varied | 11 |
| Comedy Theatre | Governor | varied | 17 |
| Deluxe | Hollywood Tv | 80 min. | 3 |
| Diamond | Hollywood Tv | varied | 26 |
| East Side Kids | Governor | varied | 9 |
| Edward Small Features | TPA | varied | 35 |
| Emblem | Hollywood Tv | varied | 26 |
| Emerald | Hollywood Tv | varied | 13 |
| English Features | ScreenCraft | varied | 13 |
| Fabulous Forty | NTA | varied | 46 |
| Family | Hollywood Tv | 60 min. | 13 |
| Features | Quality Films | varied | 40 |
| Features | Interstate Tv | varied | 7 |
| Features | Interstate Tv | varied | 54 |
| Feature Special | Lakeside | varied | 133 |
| Feature Westerns | Guild | 60 min. | 100 |
| 52 Award Group | United Artists | varied | 52 |
| Flamingo Feature Theatre | Flamingo | varied | 26 |
| Frontier | Hollywood Tv | varied | 13 |
| Golden | Hollywood Tv | 60 min. | 26 |
| Cold Medal | Hollywood Tv | varied | 26 |
| Hal Roach | NTA | varied | 14 |
| Hollywood Group | Assoc. Artists | varied | 187 |
| Hollywood Features | Guild | 60 min. | 250 |
| Hollywood Movie Parade | Screen Gems | varied | 104 |
| Hollywood Mystery Parade | Screen Gems | varied | 52 |
| Hollywood Premiere Parade | Screen Gems | varied | 39 |
| Hollywood Value Parade | Screen Gems | varied | 52 |
| Jubilee | Hollywood Tv | varied | 26 |
| Library | M&A Alexander | varied | 140 |
| Laurel & Hardy | Governor | varied | 10 |
| Lone Star | Hollywood Tv | varied | 13 |
| Lucky 13 | Screen Gems | varied | 13 |
| MGM Library | MGM Tv | varied | 723 |
| Million Dollar Movie Package #1 | RKO Tv | varied | 27 |
| Million Dollar Movie Package #2 | RKO Tv | varied | 17 |
| Movieland | Assoc. Artists | varied | 84 |
| Movietime USA | C&C Tv | varied | 742 |
| Mystery | Hollywood Tv | 60 min. | 24 |
| New 22 | Screen Gems | varied | 22 |
| 96 Westerns | Flamingo | varied | 96 |
| Nugget | Hollywood Tv | varied | 51 |
| 129 British Features | Flamingo | varied | 129 |
| PC Features | NTA | varied | 22 |
| Pioneer | Hollywood Tv | varied | 26 |
| Plainsmen | Hollywood Tv | varied | 26 |
| Plus 80 | Screen Gems | varied | 80 |
| Power Plus | M&A Alexander | varied | 18 |
| Preferred | Hollywood Tv | 60 min. | 13 |
| Premier | Hollywood Tv | varied | 27 |
| Prize | Hollywood Tv | varied | 26 |
| PSI Features | NTA | varied | 40 |
| Return of Rin Tin Tin | Geo. Bagnall | 60 min. | 1 |
| Rocket 86 | NTA | varied | 86 |
| Select | Hollywood Tv | 60 min. | 26 |
| 7th Anniversary | M&A Alexander | varied | 13 |
| Sherlock Holmes | Assoc. Artists | varied | 12 |
| Showmanship | Screen Gems | varied | 23 |
| Silver | Hollywood Tv | varied | 24 |
| Spanish Language | Cavalcade Tv | varied | 39 |
| Special Attractions | Governor | varied | 4 |
| Star Features | ScreenCraft | varied | 17 |
| Sterling Package | Sterling | varied | 35 |
| Suspense | Governor | varied | 8 |
| Tinderbox | Cinema-Vue | 65 min. | 1 |
| TNT Package | NTA | varied | 35 |
| Topper Series | Governor | varied | 4 |
| Top 39 | United Artists | varied | 39 |
| Trophy | Hollywood Tv | varied | 26 |
| 20th Century Fox Films | NTA | varied | 52 |
| Variety Features | ScreenCraft | varied | 29 |
| Warner Brothers Library | Assoc. Artists | varied | 754 |
| John Wayne | Hollywood Tv | varied | 15 |
| Western Features | MCA Tv | 60 min. | 56 |
| Starring Gene Autry | MCA Tv | varied | 27 |
| Western Features (Johnny Mack Brown) | Cinema-Vue | varied | 27 |
| Western Features | MCA Tv | 60 min. | 67 |

| PROGRAM | SYNOICATOR | LENGTH | NO. AVAILABLE |
|---|------------------|-------------|---------------|
| FEATURES (Continued) | | | |
| Westerns | Assoc. Artists | varied | 38 |
| Westerns | Interstate Tv | 60 min. | 115 |
| Westerns | M&A Alexander | varied | 46 |
| Westerns | NTA | varied | 31 |
| Westerns | Scenecraft | varied | 38 |
| Westerns | Screen Gems | varied | 135 |
| Western Special | Lakeside | varied | 131 |
| HEALTH | | | |
| Health and Happiness Club | NTA | 5 min. | 105 |
| Here's To Health | Trans-Lux | varied | 18 |
| M. D. | NTA | 5 min. | 39 |
| Medicine Marches On | Trans-Lux | varied | 22 |
| Your Health and Safety | Coronet | varied | 13 |
| INTERVIEW | | | |
| Candid Camera | Assoc. Artists | 15 min. | 100 |
| Candid Camera | Assoc. Artists | 30 min. | 89 |
| Lilli Palmer Show | NBC Tv Films | 15 min. | 26 |
| MUSICAL | | | |
| Ballet | Sterling | 15 min. | 26 |
| Big Little Show | NTA | 30 min. | 30 |
| Christmas Carols | Dynamic | 3 min. | 12 |
| Country Show | Flamingo | 30 min. | 26 |
| Eddy Arnold Time | Walter Schwimmer | 30 min. | 26 |
| Famous Guests | Cavalcade Tv | 30 min. | 13 |
| Guy Lombardo | MCA Tv | 30 min. | 78 |
| Holiday in Paris | CBS Tv Film | 30 min. | 13 |
| The Hormel Girls | Kling Film | 15 min. | 44 |
| Huespedes Famosos | Cavalcade Tv | 30 min | 13 |
| Frankie Laine | Guild | 15 min. | 78 |
| Frankie Laine | Guild | 30 min. | 39 |
| Liberace | Guild | 30 min. | 113 |
| Musical Moments | Dynamic | 3½ min. | 10 |
| Music of the Masters | NTA | 15 min. | 13 |
| Old American Barn Dance | Kling Film | 30 min. | 26 |
| Opera and Ballet | Lakeside | 15 min. | 13 |
| Patti Page Show | Screen Gems | 15 min. | 78 |
| Rosemary Clooney Show | MCA Tv | 30 min. | 39 |
| Stars of Grand Ole Opry | Flamingo | 30 min. | 39 |
| Tele-Musicals | Harriscope | 3 min. | 140 |
| Town & Country Time | RCA Services | varied | 78 |
| Vienna Philharmonic | Sterling | 15 min. | 13 |
| Foy Willing & Riders of the Purple Sage | RCA Services | 3 min. | 100 |
| Florian ZaBach | Guild | 30 min. | 39 |
| NATURE, OUTDOORS | | | |
| Adventure Out of Doors | Sportlite | 15 min. | 26 |
| Nature in Action | Coronet | varied | 13 |
| Wild Life in Action | Lakeside | 15 min. | 52 |
| The World Around Us | RCA Services | 15 min. | 26 |
| NEWS | | | |
| CBS Newsfilm | CBS Tv Film | 12 min. | 5-a-week |
| INS Telenews Daily | INS | 12 min. | 6-a-week |
| Washington Merry Go Round | Harry S. Goodman | 15 min. | 39 |
| Weekly News Review | INS | 15 min. | Weekly |
| QUIZ | | | |
| Hidden Treasure Show | William Tell | 60 min. | 13 |
| Magic Question | William Tell | 30 min. | 26 |
| Movie Quick Quiz | Schubert | 15-30 strip | 700 |
| Pantomime Quiz | NTA | 30 min. | 13 |
| View The Clue | Medallion TV | 15 or 30 | 26 |
| RELIGIOUS | | | |
| Hand to Heaven | NTA | 30 min. | 13 |
| Layman's Call to Prayer | NTA | 5 min. | 52 |
| Living Book | Economee TV | 15 min. | 13 |
| Man's Heritage | NTA | 10 min. | 13 |
| Out of the Past | Lakeside | 30 min. | 39 |
| SCIENCE | | | |
| Adventure In Science | Trans-Lux | varied | 44 |
| Do You Know Why? | MPA Tv | 5 min. | 200 |
| March of Science | Trans-Lux | varied | 40 |
| Popular Science | Interstate Tv | 15 min. | 78 |
| Science in Action | Coronet | varied | 13 |
| Science in Action | TPA | 30 min. | 52 |

| PROGRAM | SYNDICATOR | LENGTH | NO. AVAILABLE | PROGRAM | SYNDICATOR | LENGTH | NO. AVAILABLE | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| SCIENCE FICTION | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Commando Cody—Sky Marshal of the Universe | Hollywood TV | 30 min. | 12 | Adventure Shows | Hollywood TV | *0 min. | 45 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Science Fiction Theatre | Ziv TV | 30 min. | 78 | Dramatic Packages Newsreels | Economee TV | varied | 9 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Top Secret | Flamingo | 30 min. | 26 | Sports | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SHORTS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Charlie Chaplin Comedies | Cinema Vue | varied | 52 | Encyclopaedia Britannica | Trans-Lux | varied | 70 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Christie Comedies | Harriscope | 12½ min. | 200 | Pep Package | NTA | varied | 1,400 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Funzapoppin Comedies | Geo. Bagnall | varied | 755 | Shorts Library | Sterling | varied 2 | 400 FOX | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Little Rascals | Interstate TV | 10 & 20 min. | 90 | TRAVEL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Movietime USA Short Subjects | C&C TV | varied | 1,000 | Old Timer Comedies | Cinema-Vue | varied | 300 | Holiday | NTA | 30 min. | 3 | Race Night | Geo. Bagnall | 9 min. | 52 | Holidays | Trans-Lux | varied | 1 | Scallawags | Geo. Bagnall | varied | 64 | Life in the USA | Trans-Lux | varied | 2 | Warner Short Subjects | Assoc. Artists | varied | 1,400 | The Travel Bug | Sportlite | 15 min. | 13 | SITUATION COMEDY | | | | Vagabond | Official | 30 min. | 71 | Amos 'n' Andy | CBS TV Film | 30 min. | 78 | World at Large | Trans-Lux | varied | 48 | Beulah | Flamingo | 30 min. | 78 | WESTERN | | | | | | | | Boss Lady | M&A Alexander | 30 min. | 13 | Corliss Archer | Economee TV | 30 min. | 39 | Adventures of Champion | CBS TV Film | 30 min. | 26 | Duffy's Tavern | Guild | 30 min. | 39 | Adventures of Kit Carson | MCA TV | 30 min. | 104 | Great Gildersleeve | NBC TV Films | 30 min. | 39 | Annie Oakley | CBS TV Film | 30 min. | 52 | Halls of Ivy | TPA | 30 min. | 39 | Brave Eagle | CBS TV Film | 30 min. | 26 | His Honor, Homer Bell | NBC TV Films | 30 min. | 39 | Buffalo Bill, Jr. | CBS TV Film | 30 min. | 26 | I Married Joan | Interstate TV | 30 min. | 98 | Cisco Kid | Ziv TV | 30 min. | 180 | Life With Elizabeth | Guild | 30 min. | 65 | Cowboy G-Men | Flamingo | 30 min. | 70 | Life With Father | CBS TV Film | 30 min. | 26 | Frontier | NBC TV Films | 30 min. | 30 | Mama | CBS-TV Film | 30 min. | 26 | Frontier Doctor | Hollywood TV | 30 min. | 39 | Mickey Rooney Show | Screencraft | 30 min. | 33 | Gene Autry Show | CBS TV Film | 30 min. | 91 | Molly (The Goldbergs) | Guild | 30 min. | 39 | Gabby Hayes Show | Assoc. Artists | 30 min. | 52 | Mother is a Freshman | NTA | 30 min. | 39 | Wild Bill Hickock | Flamingo | 30 min. | 52 | My Hero | Official | 30 min. | 33 | Hopalong Cassidy | NBC TV Films | 60 min. | 54 | My Little Margie | Official | 30 min. | 126 | Hopalong Cassidy | NBC TV Films | 30 min. | 52 | So This Is Hollywood | Harriscope | 30 min. | 24 | Judge Roy Bean | Screencraft | 30 min. | 39 | Studs Place | Harry S. Goodman | 30 min. | 26 | Last Marshal | NTA | 30 min. | 39 | Susie | TPA | 30 min. | 104 | Range Rider | CBS TV Film | 30 min. | 78 | The Trouble With Father | Official | 30 min. | 130 | Sheriff of Cochise | NTA | 30 min. | 39 | This is Alice | NTA | 30 min. | 39 | Steve Donovan West'n Marshal | NBC TV Films | 30 min. | 39 | Topper | Schubert | 30 min. | 78 | Stories of the Century | Hollywood TV | 30 min. | 39 | Willy | Official | 30 min. | 39 | Tales of the Texas Rangers | Screen Gems | 30 min. | 26 | SPORTS | | | | | | | | Adventures in Sports | Sterling | 15 min. | 26 | WOMEN'S | | | | | | | | All-Girl Wrestling | Harriscope | 30 min. | 26 | All-American Game of the Week | Sports TV | 30 min. | 13 | Adventures in Sewing | Lakeside | 30 min. | 13 | All American Wrestling | Kling Film | 60 min. | 26 | Bringing Up Your Baby | Trans-Lux | varied | 16 | All-Star Golf | Walter Schwimmer | 60 min. | 26 | Creative Arts | Trans-Lux | varied | 28 | The Big Moment | Sterling | 30 min. | 26 | For the Ladies | Sterling | 15 min. | 90 | Big Playback | Screen Gems | 15 min. | 52 | Here's How | Trans-Lux | varied | 40 | Big 10 Football Hilites | Sportlite | 30 min. | 13 | Home Management | Coronet | varied | 13 | Bill Corum Sports Show | NTA | 15 min. | 26 | It's Fun to Reduce | Guild | 15 min. | 65 | Bowling Time | Sterling | 60 min. | 26 | Sew Easy | Medallion TV | 15 or 30 | 26 | Boxing from Rainbow | Kling Film | 30 min. | 26 | Tv Kitchen | Kling Film | 30 min. | 26 | Bud Wilkinson Show | Sportlite | 15 min. | 39 | MISCELLANEOUS | | | | | | | | Championship Bowling | Walter Schwimmer | 60 min. | 78 | Championship Wrestling from Hollywood | Cinema-Vue | 60 min. | 39 | Animal: | | | | Double Play | Cavalcade TV | 15 min. | 13 | Animal Package | Lakeside | varied | 100 | Gadabout Gaddis | Sterling | 15 min. | 26 | Comedy: | | | | | | | | Gridiron Cavalcade | Sports TV | 15 min. | 13 | Scene With a Star | Geo. Bagnall | 15 min. | 13 | Indianapolis Highlights | Harriscope | 30 min. | 3 | Discussion: | | | | | | | | Jalopy Races from Hollywood | Harriscope | 30 min. | 26 | The Big Idea | RKO TV | 30 min. | 39 | Let's Go Golfing | Sportlite | 15 min. | 13 | Dramatic Readings: | | | | | | | | Mad Whirl | NTA | 30 min. | 26 | James Mason Show | NTA | 15 min. | 26 | Main Event Wrestling | Harriscope | 60 min. | 52 | Hobby: | | | | | | | | Main Event Wrestling | Harriscope | 30 min. | 26 | Find a Hobby | NTA | 15 min. | 26 | Pacific Coast Conference | | | | Holidays: | | | | | | | | Football Highlights | Sports TV | 30 min. | 13 | Christmas Carols | Dynamite | 1 min. | 14 | Ringside With the Rasslers | Geo. Bagnall | 60 min. | 52 | Cinnamon Bear Christmas | Governor | 15 min. | 26 | Sam Snead Show | RCA Services | 5 min. | 39 | Jingle Dingles Christmas Party | Cinema-Vue | 60 min. | 1 | Speed Classics | Dynamic | 15, 30 | 15 | The Little Match Girl | RCA Services | 1 min. | 1 | Sports Album | Economee TV | 5 min. | 105 | Serials: | | | | | | | | Sport Skills | Coronet | varied | 13 | Serials | Assoc. Artists | 15 min. | 39 | Sports on Parade | Sterling | 15 min. | 75 | Serials | Screen Gems | varied | 679 | This Week in Sports | INS | 15 min. | weekly | Variety: | | | | | | | | Time In for Sports | Sterling | 30 min. | 26 | Eddie Cantor | Economee TV | 30 min. | | Tops for Training | Trans-Lux | varied | 13 | The Continental | Dynamic | 15 min. | 13 | Tv Baseball Hall of Fame | Flamingo | 15 min. | 78 | George Jessel's Show Business | NTA | 30 min. | 19 | Tv Football Hall of Fame | Flamingo | 15 min. | 26 | Paul Killion Show | Sterling | 15 min. | 26 |
| Old Timer Comedies | Cinema-Vue | varied | 300 | Holiday | NTA | 30 min. | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Race Night | Geo. Bagnall | 9 min. | 52 | Holidays | Trans-Lux | varied | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Scallawags | Geo. Bagnall | varied | 64 | Life in the USA | Trans-Lux | varied | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Warner Short Subjects | Assoc. Artists | varied | 1,400 | The Travel Bug | Sportlite | 15 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SITUATION COMEDY | | | | Vagabond | Official | 30 min. | 71 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Amos 'n' Andy | CBS TV Film | 30 min. | 78 | World at Large | Trans-Lux | varied | 48 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Beulah | Flamingo | 30 min. | 78 | WESTERN | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Boss Lady | M&A Alexander | 30 min. | 13 | Corliss Archer | Economee TV | 30 min. | 39 | Adventures of Champion | CBS TV Film | 30 min. | 26 | Duffy's Tavern | Guild | 30 min. | 39 | Adventures of Kit Carson | MCA TV | 30 min. | 104 | Great Gildersleeve | NBC TV Films | 30 min. | 39 | Annie Oakley | CBS TV Film | 30 min. | 52 | Halls of Ivy | TPA | 30 min. | 39 | Brave Eagle | CBS TV Film | 30 min. | 26 | His Honor, Homer Bell | NBC TV Films | 30 min. | 39 | Buffalo Bill, Jr. | CBS TV Film | 30 min. | 26 | I Married Joan | Interstate TV | 30 min. | 98 | Cisco Kid | Ziv TV | 30 min. | 180 | Life With Elizabeth | Guild | 30 min. | 65 | Cowboy G-Men | Flamingo | 30 min. | 70 | Life With Father | CBS TV Film | 30 min. | 26 | Frontier | NBC TV Films | 30 min. | 30 | Mama | CBS-TV Film | 30 min. | 26 | Frontier Doctor | Hollywood TV | 30 min. | 39 | Mickey Rooney Show | Screencraft | 30 min. | 33 | Gene Autry Show | CBS TV Film | 30 min. | 91 | Molly (The Goldbergs) | Guild | 30 min. | 39 | Gabby Hayes Show | Assoc. Artists | 30 min. | 52 | Mother is a Freshman | NTA | 30 min. | 39 | Wild Bill Hickock | Flamingo | 30 min. | 52 | My Hero | Official | 30 min. | 33 | Hopalong Cassidy | NBC TV Films | 60 min. | 54 | My Little Margie | Official | 30 min. | 126 | Hopalong Cassidy | NBC TV Films | 30 min. | 52 | So This Is Hollywood | Harriscope | 30 min. | 24 | Judge Roy Bean | Screencraft | 30 min. | 39 | Studs Place | Harry S. Goodman | 30 min. | 26 | Last Marshal | NTA | 30 min. | 39 | Susie | TPA | 30 min. | 104 | Range Rider | CBS TV Film | 30 min. | 78 | The Trouble With Father | Official | 30 min. | 130 | Sheriff of Cochise | NTA | 30 min. | 39 | This is Alice | NTA | 30 min. | 39 | Steve Donovan West'n Marshal | NBC TV Films | 30 min. | 39 | Topper | Schubert | 30 min. | 78 | Stories of the Century | Hollywood TV | 30 min. | 39 | Willy | Official | 30 min. | 39 | Tales of the Texas Rangers | Screen Gems | 30 min. | 26 | SPORTS | | | | | | | | Adventures in Sports | Sterling | 15 min. | 26 | WOMEN'S | | | | | | | | All-Girl Wrestling | Harriscope | 30 min. | 26 | All-American Game of the Week | Sports TV | 30 min. | 13 | Adventures in Sewing | Lakeside | 30 min. | 13 | All American Wrestling | Kling Film | 60 min. | 26 | Bringing Up Your Baby | Trans-Lux | varied | 16 | All-Star Golf | Walter Schwimmer | 60 min. | 26 | Creative Arts | Trans-Lux | varied | 28 | The Big Moment | Sterling | 30 min. | 26 | For the Ladies | Sterling | 15 min. | 90 | Big Playback | Screen Gems | 15 min. | 52 | Here's How | Trans-Lux | varied | 40 | Big 10 Football Hilites | Sportlite | 30 min. | 13 | Home Management | Coronet | varied | 13 | Bill Corum Sports Show | NTA | 15 min. | 26 | It's Fun to Reduce | Guild | 15 min. | 65 | Bowling Time | Sterling | 60 min. | 26 | Sew Easy | Medallion TV | 15 or 30 | 26 | Boxing from Rainbow | Kling Film | 30 min. | 26 | Tv Kitchen | Kling Film | 30 min. | 26 | Bud Wilkinson Show | Sportlite | 15 min. | 39 | MISCELLANEOUS | | | | | | | | Championship Bowling | Walter Schwimmer | 60 min. | 78 | Championship Wrestling from Hollywood | Cinema-Vue | 60 min. | 39 | Animal: | | | | Double Play | Cavalcade TV | 15 min. | 13 | Animal Package | Lakeside | varied | 100 | Gadabout Gaddis | Sterling | 15 min. | 26 | Comedy: | | | | | | | | Gridiron Cavalcade | Sports TV | 15 min. | 13 | Scene With a Star | Geo. Bagnall | 15 min. | 13 | Indianapolis Highlights | Harriscope | 30 min. | 3 | Discussion: | | | | | | | | Jalopy Races from Hollywood | Harriscope | 30 min. | 26 | The Big Idea | RKO TV | 30 min. | 39 | Let's Go Golfing | Sportlite | 15 min. | 13 | Dramatic Readings: | | | | | | | | Mad Whirl | NTA | 30 min. | 26 | James Mason Show | NTA | 15 min. | 26 | Main Event Wrestling | Harriscope | 60 min. | 52 | Hobby: | | | | | | | | Main Event Wrestling | Harriscope | 30 min. | 26 | Find a Hobby | NTA | 15 min. | 26 | Pacific Coast Conference | | | | Holidays: | | | | | | | | Football Highlights | Sports TV | 30 min. | 13 | Christmas Carols | Dynamite | 1 min. | 14 | Ringside With the Rasslers | Geo. Bagnall | 60 min. | 52 | Cinnamon Bear Christmas | Governor | 15 min. | 26 | Sam Snead Show | RCA Services | 5 min. | 39 | Jingle Dingles Christmas Party | Cinema-Vue | 60 min. | 1 | Speed Classics | Dynamic | 15, 30 | 15 | The Little Match Girl | RCA Services | 1 min. | 1 | Sports Album | Economee TV | 5 min. | 105 | Serials: | | | | | | | | Sport Skills | Coronet | varied | 13 | Serials | Assoc. Artists | 15 min. | 39 | Sports on Parade | Sterling | 15 min. | 75 | Serials | Screen Gems | varied | 679 | This Week in Sports | INS | 15 min. | weekly | Variety: | | | | | | | | Time In for Sports | Sterling | 30 min. | 26 | Eddie Cantor | Economee TV | 30 min. | | Tops for Training | Trans-Lux | varied | 13 | The Continental | Dynamic | 15 min. | 13 | Tv Baseball Hall of Fame | Flamingo | 15 min. | 78 | George Jessel's Show Business | NTA | 30 min. | 19 | Tv Football Hall of Fame | Flamingo | 15 min. | 26 | Paul Killion Show | Sterling | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Corliss Archer | Economee TV | 30 min. | 39 | Adventures of Champion | CBS TV Film | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Duffy's Tavern | Guild | 30 min. | 39 | Adventures of Kit Carson | MCA TV | 30 min. | 104 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Great Gildersleeve | NBC TV Films | 30 min. | 39 | Annie Oakley | CBS TV Film | 30 min. | 52 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Halls of Ivy | TPA | 30 min. | 39 | Brave Eagle | CBS TV Film | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| His Honor, Homer Bell | NBC TV Films | 30 min. | 39 | Buffalo Bill, Jr. | CBS TV Film | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| I Married Joan | Interstate TV | 30 min. | 98 | Cisco Kid | Ziv TV | 30 min. | 180 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Life With Elizabeth | Guild | 30 min. | 65 | Cowboy G-Men | Flamingo | 30 min. | 70 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Life With Father | CBS TV Film | 30 min. | 26 | Frontier | NBC TV Films | 30 min. | 30 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Molly (The Goldbergs) | Guild | 30 min. | 39 | Gabby Hayes Show | Assoc. Artists | 30 min. | 52 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Mother is a Freshman | NTA | 30 min. | 39 | Wild Bill Hickock | Flamingo | 30 min. | 52 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| My Hero | Official | 30 min. | 33 | Hopalong Cassidy | NBC TV Films | 60 min. | 54 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| So This Is Hollywood | Harriscope | 30 min. | 24 | Judge Roy Bean | Screencraft | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Studs Place | Harry S. Goodman | 30 min. | 26 | Last Marshal | NTA | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| This is Alice | NTA | 30 min. | 39 | Steve Donovan West'n Marshal | NBC TV Films | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Topper | Schubert | 30 min. | 78 | Stories of the Century | Hollywood TV | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Willy | Official | 30 min. | 39 | Tales of the Texas Rangers | Screen Gems | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SPORTS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Adventures in Sports | Sterling | 15 min. | 26 | WOMEN'S | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| All-Girl Wrestling | Harriscope | 30 min. | 26 | All-American Game of the Week | Sports TV | 30 min. | 13 | Adventures in Sewing | Lakeside | 30 min. | 13 | All American Wrestling | Kling Film | 60 min. | 26 | Bringing Up Your Baby | Trans-Lux | varied | 16 | All-Star Golf | Walter Schwimmer | 60 min. | 26 | Creative Arts | Trans-Lux | varied | 28 | The Big Moment | Sterling | 30 min. | 26 | For the Ladies | Sterling | 15 min. | 90 | Big Playback | Screen Gems | 15 min. | 52 | Here's How | Trans-Lux | varied | 40 | Big 10 Football Hilites | Sportlite | 30 min. | 13 | Home Management | Coronet | varied | 13 | Bill Corum Sports Show | NTA | 15 min. | 26 | It's Fun to Reduce | Guild | 15 min. | 65 | Bowling Time | Sterling | 60 min. | 26 | Sew Easy | Medallion TV | 15 or 30 | 26 | Boxing from Rainbow | Kling Film | 30 min. | 26 | Tv Kitchen | Kling Film | 30 min. | 26 | Bud Wilkinson Show | Sportlite | 15 min. | 39 | MISCELLANEOUS | | | | | | | | Championship Bowling | Walter Schwimmer | 60 min. | 78 | Championship Wrestling from Hollywood | Cinema-Vue | 60 min. | 39 | Animal: | | | | Double Play | Cavalcade TV | 15 min. | 13 | Animal Package | Lakeside | varied | 100 | Gadabout Gaddis | Sterling | 15 min. | 26 | Comedy: | | | | | | | | Gridiron Cavalcade | Sports TV | 15 min. | 13 | Scene With a Star | Geo. Bagnall | 15 min. | 13 | Indianapolis Highlights | Harriscope | 30 min. | 3 | Discussion: | | | | | | | | Jalopy Races from Hollywood | Harriscope | 30 min. | 26 | The Big Idea | RKO TV | 30 min. | 39 | Let's Go Golfing | Sportlite | 15 min. | 13 | Dramatic Readings: | | | | | | | | Mad Whirl | NTA | 30 min. | 26 | James Mason Show | NTA | 15 min. | 26 | Main Event Wrestling | Harriscope | 60 min. | 52 | Hobby: | | | | | | | | Main Event Wrestling | Harriscope | 30 min. | 26 | Find a Hobby | NTA | 15 min. | 26 | Pacific Coast Conference | | | | Holidays: | | | | | | | | Football Highlights | Sports TV | 30 min. | 13 | Christmas Carols | Dynamite | 1 min. | 14 | Ringside With the Rasslers | Geo. Bagnall | 60 min. | 52 | Cinnamon Bear Christmas | Governor | 15 min. | 26 | Sam Snead Show | RCA Services | 5 min. | 39 | Jingle Dingles Christmas Party | Cinema-Vue | 60 min. | 1 | Speed Classics | Dynamic | 15, 30 | 15 | The Little Match Girl | RCA Services | 1 min. | 1 | Sports Album | Economee TV | 5 min. | 105 | Serials: | | | | | | | | Sport Skills | Coronet | varied | 13 | Serials | Assoc. Artists | 15 min. | 39 | Sports on Parade | Sterling | 15 min. | 75 | Serials | Screen Gems | varied | 679 | This Week in Sports | INS | 15 min. | weekly | Variety: | | | | | | | | Time In for Sports | Sterling | 30 min. | 26 | Eddie Cantor | Economee TV | 30 min. | | Tops for Training | Trans-Lux | varied | 13 | The Continental | Dynamic | 15 min. | 13 | Tv Baseball Hall of Fame | Flamingo | 15 min. | 78 | George Jessel's Show Business | NTA | 30 min. | 19 | Tv Football Hall of Fame | Flamingo | 15 min. | 26 | Paul Killion Show | Sterling | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| All-American Game of the Week | Sports TV | 30 min. | 13 | Adventures in Sewing | Lakeside | 30 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| All American Wrestling | Kling Film | 60 min. | 26 | Bringing Up Your Baby | Trans-Lux | varied | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| All-Star Golf | Walter Schwimmer | 60 min. | 26 | Creative Arts | Trans-Lux | varied | 28 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| The Big Moment | Sterling | 30 min. | 26 | For the Ladies | Sterling | 15 min. | 90 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Big Playback | Screen Gems | 15 min. | 52 | Here's How | Trans-Lux | varied | 40 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Big 10 Football Hilites | Sportlite | 30 min. | 13 | Home Management | Coronet | varied | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Bill Corum Sports Show | NTA | 15 min. | 26 | It's Fun to Reduce | Guild | 15 min. | 65 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Bowling Time | Sterling | 60 min. | 26 | Sew Easy | Medallion TV | 15 or 30 | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Boxing from Rainbow | Kling Film | 30 min. | 26 | Tv Kitchen | Kling Film | 30 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Bud Wilkinson Show | Sportlite | 15 min. | 39 | MISCELLANEOUS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Championship Bowling | Walter Schwimmer | 60 min. | 78 | Championship Wrestling from Hollywood | Cinema-Vue | 60 min. | 39 | Animal: | | | | Double Play | Cavalcade TV | 15 min. | 13 | Animal Package | Lakeside | varied | 100 | Gadabout Gaddis | Sterling | 15 min. | 26 | Comedy: | | | | | | | | Gridiron Cavalcade | Sports TV | 15 min. | 13 | Scene With a Star | Geo. Bagnall | 15 min. | 13 | Indianapolis Highlights | Harriscope | 30 min. | 3 | Discussion: | | | | | | | | Jalopy Races from Hollywood | Harriscope | 30 min. | 26 | The Big Idea | RKO TV | 30 min. | 39 | Let's Go Golfing | Sportlite | 15 min. | 13 | Dramatic Readings: | | | | | | | | Mad Whirl | NTA | 30 min. | 26 | James Mason Show | NTA | 15 min. | 26 | Main Event Wrestling | Harriscope | 60 min. | 52 | Hobby: | | | | | | | | Main Event Wrestling | Harriscope | 30 min. | 26 | Find a Hobby | NTA | 15 min. | 26 | Pacific Coast Conference | | | | Holidays: | | | | | | | | Football Highlights | Sports TV | 30 min. | 13 | Christmas Carols | Dynamite | 1 min. | 14 | Ringside With the Rasslers | Geo. Bagnall | 60 min. | 52 | Cinnamon Bear Christmas | Governor | 15 min. | 26 | Sam Snead Show | RCA Services | 5 min. | 39 | Jingle Dingles Christmas Party | Cinema-Vue | 60 min. | 1 | Speed Classics | Dynamic | 15, 30 | 15 | The Little Match Girl | RCA Services | 1 min. | 1 | Sports Album | Economee TV | 5 min. | 105 | Serials: | | | | | | | | Sport Skills | Coronet | varied | 13 | Serials | Assoc. Artists | 15 min. | 39 | Sports on Parade | Sterling | 15 min. | 75 | Serials | Screen Gems | varied | 679 | This Week in Sports | INS | 15 min. | weekly | Variety: | | | | | | | | Time In for Sports | Sterling | 30 min. | 26 | Eddie Cantor | Economee TV | 30 min. | | Tops for Training | Trans-Lux | varied | 13 | The Continental | Dynamic | 15 min. | 13 | Tv Baseball Hall of Fame | Flamingo | 15 min. | 78 | George Jessel's Show Business | NTA | 30 min. | 19 | Tv Football Hall of Fame | Flamingo | 15 min. | 26 | Paul Killion Show | Sterling | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Championship Wrestling from Hollywood | Cinema-Vue | 60 min. | 39 | Animal: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Double Play | Cavalcade TV | 15 min. | 13 | Animal Package | Lakeside | varied | 100 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Gadabout Gaddis | Sterling | 15 min. | 26 | Comedy: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Gridiron Cavalcade | Sports TV | 15 min. | 13 | Scene With a Star | Geo. Bagnall | 15 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Indianapolis Highlights | Harriscope | 30 min. | 3 | Discussion: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Jalopy Races from Hollywood | Harriscope | 30 min. | 26 | The Big Idea | RKO TV | 30 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Let's Go Golfing | Sportlite | 15 min. | 13 | Dramatic Readings: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Mad Whirl | NTA | 30 min. | 26 | James Mason Show | NTA | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Main Event Wrestling | Harriscope | 60 min. | 52 | Hobby: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Main Event Wrestling | Harriscope | 30 min. | 26 | Find a Hobby | NTA | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Pacific Coast Conference | | | | Holidays: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Football Highlights | Sports TV | 30 min. | 13 | Christmas Carols | Dynamite | 1 min. | 14 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ringside With the Rasslers | Geo. Bagnall | 60 min. | 52 | Cinnamon Bear Christmas | Governor | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Sam Snead Show | RCA Services | 5 min. | 39 | Jingle Dingles Christmas Party | Cinema-Vue | 60 min. | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Speed Classics | Dynamic | 15, 30 | 15 | The Little Match Girl | RCA Services | 1 min. | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Sports Album | Economee TV | 5 min. | 105 | Serials: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Sport Skills | Coronet | varied | 13 | Serials | Assoc. Artists | 15 min. | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Sports on Parade | Sterling | 15 min. | 75 | Serials | Screen Gems | varied | 679 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| This Week in Sports | INS | 15 min. | weekly | Variety: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Time In for Sports | Sterling | 30 min. | 26 | Eddie Cantor | Economee TV | 30 min. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tops for Training | Trans-Lux | varied | 13 | The Continental | Dynamic | 15 min. | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tv Baseball Hall of Fame | Flamingo | 15 min. | 78 | George Jessel's Show Business | NTA | 30 min. | 19 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tv Football Hall of Fame | Flamingo | 15 min. | 26 | Paul Killion Show | Sterling | 15 min. | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |



San Antonio's continuous growth is evidenced by the construction of these modern new office buildings. With a county population of nearly 600,000, the "Alamo City" has just stepped ahead of Kansas City and Providence.



USAA
SERVICES AUTOMOBILE ASSOCIATION BUILDING



JOE RAINNEY MANION BUILDING

IN EACH TELEVISION MARKET THERE IS ONLY ONE LEADER. IN SAN ANTONIO, IT'S KENS-TV



ASK YOUR
PETERS, GRIFFIN, WOODWARD COLONEL
FOR COMPLETE DETAILS.



SAN ANTONIO, TEXAS

**SECTION
3 TV BASICS**

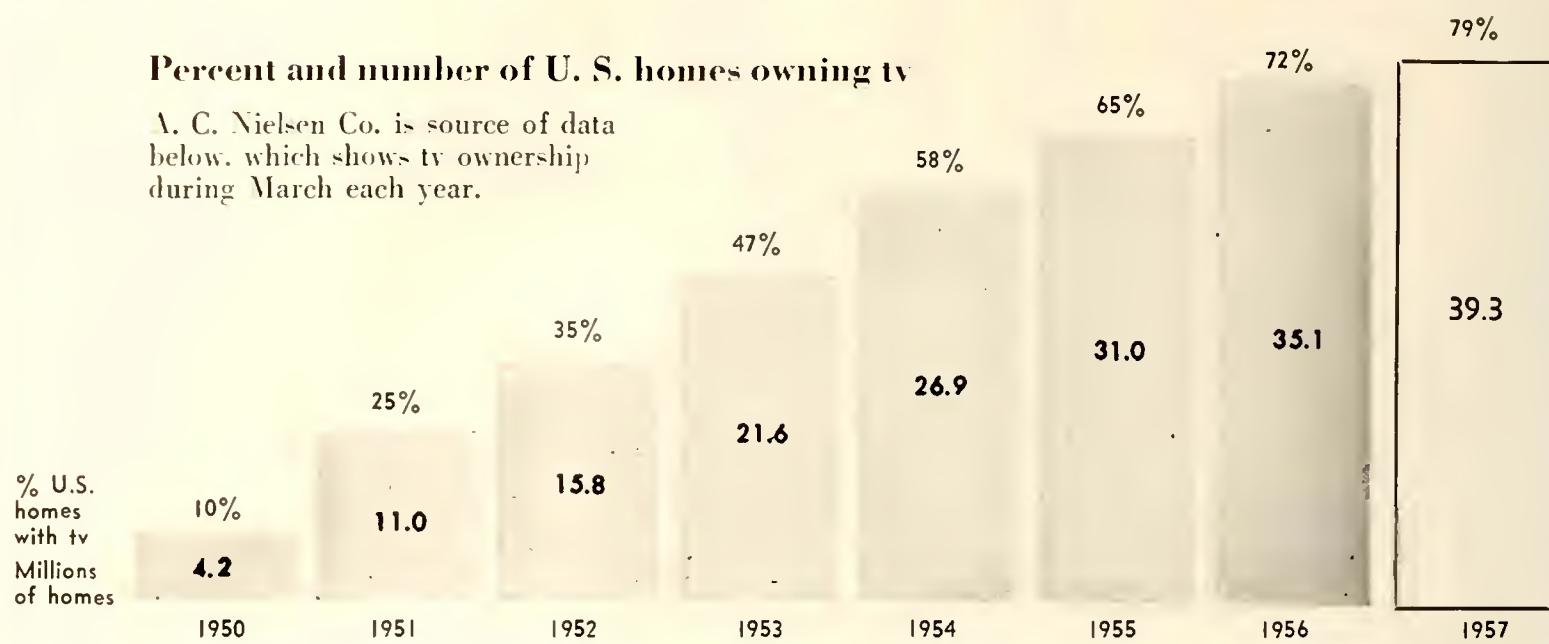
A 22-page section of facts and figures comprising 43 charts and graphs. They cover: tv's over-all dimensions; set production; a profile of television listening habits; network programming trends; spending data in both the network and spot tv fields.

I. DIMENSIONS OF TELEVISION

1. How has U. S. tv saturation grown (1950-57) ?

Percent and number of U. S. homes owning tv

A. C. Nielsen Co. is source of data below, which shows tv ownership during March each year.



2. How much variation is there in set saturation?

| Region | Homes | Saturation |
|--------------|------------|------------|
| Northeast | 11,419,000 | (87%) |
| East Central | 7,042,000 | (83%) |
| West Central | 7,404,000 | (77%) |
| South | 7,948,000 | (68%) |
| Pacific | 5,487,000 | (83%) |

Figures at right are from A. C. Nielsen, show tv homes and set saturation figures as of 1 March this year. Though East Central and Pacific regions show same saturation, latter shows faster growth

| County Size | Homes | Saturation |
|-------------|------------|------------|
| "A" | 16,143,000 | (87%) |
| "B" | 11,196,000 | (82%) |
| "C" | 6,956,000 | (71%) |
| "D" | 5,005,000 | (61%) |

3. What are the family characteristics of tv owners?

Percent of homes owning tv according to family characteristics

| Size of Families | Percent |
|---------------------|---------|
| 1 & 2 Members .. | 71% |
| 3 Members .. | 83 |
| 4 & 5 Members .. | 87 |
| 6 Members & Over .. | 76 |

| Age of Housewife | Education of Family Head |
|---------------------|--------------------------|
| Under 35 Years .. | 85% |
| 35 thru 44 Years .. | 85 |
| 45 Years & Over .. | 72 |
| Total Family Income | Presence of Children |
| Upper Fourth .. | 5 Years & Under .. |
| Next Fourth .. | 6 - 12 Years .. |
| Next Fourth .. | 13 - 20 Years .. |
| Lowest Fourth .. | No Children .. |

Source of data to left is Market Research Corp. of America as of 1 January this year. While differences between family groups narrow as tv saturation grows, television-owning families still tend to be well-heeled, big in size, young and well educated

DIMENSIONS OF TELEVISION

4. Where has recent set growth been?

Percent of families with tv sets

| Regions: | Apr. '56 | Jul. '56 | Oct. '56 | Jan. '57 |
|----------------------|----------|----------|----------|----------|
| Northeast | 88% | 88% | 88% | 90% |
| South | 63 | 64 | 68 | 68 |
| North Central | 77 | 79 | 80 | 81 |
| Mountain & Southwest | 60 | 62 | 65 | 68 |
| Pacific | 74 | 76 | 77 | 77 |

| City Size: | Apr. '56 | Jul. '56 | Oct. '56 | Jan. '57 |
|-------------------|----------|----------|----------|----------|
| Farm | 53% | 54% | 57% | 61% |
| Under 2,500 | 64 | 67 | 69 | 69 |
| 2,500 to 50,000 | 62 | 65 | 66 | 68 |
| 50,000 to 500,000 | 80 | 82 | 83 | 84 |
| 550,000 & Over | 89 | 89 | 90 | 90 |

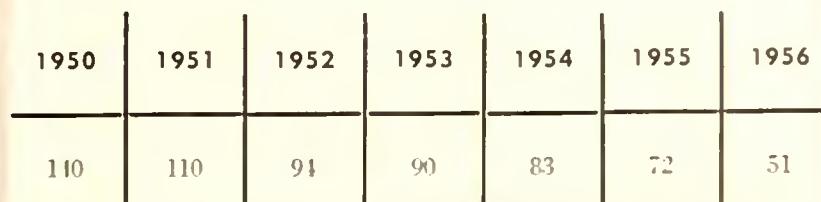
SOURCE: MARKET RESEARCH CORP. OF AMERICA

5. How many retailers sell tv and/or radio sets?

| Type of Outlet | Sept. 1, 1952 | July 1, 1953 | July 1, 1954 | July 1, 1955 | July 1, 1956 |
|-----------------------|---------------|--------------|--------------|--------------|--------------|
| Radio-TV-Appliance | 40,250 | 47,600 | 47,050 | 42,800 | 39,150 |
| Furniture | 17,650 | 15,550 | 20,250 | 19,050 | 18,500 |
| Hardware | 12,550 | 14,100 | 11,850 | 12,200 | 9,550 |
| Department—Gen. Mdse. | 9,100 | 10,500 | 10,800 | 12,300 | 12,500 |
| Other | 15,850 | 17,400 | 17,150 | 23,950 | 25,400 |
| Total | 95,400 | 105,150 | 107,100 | 110,300 | 105,100 |

SOURCE: RETMA

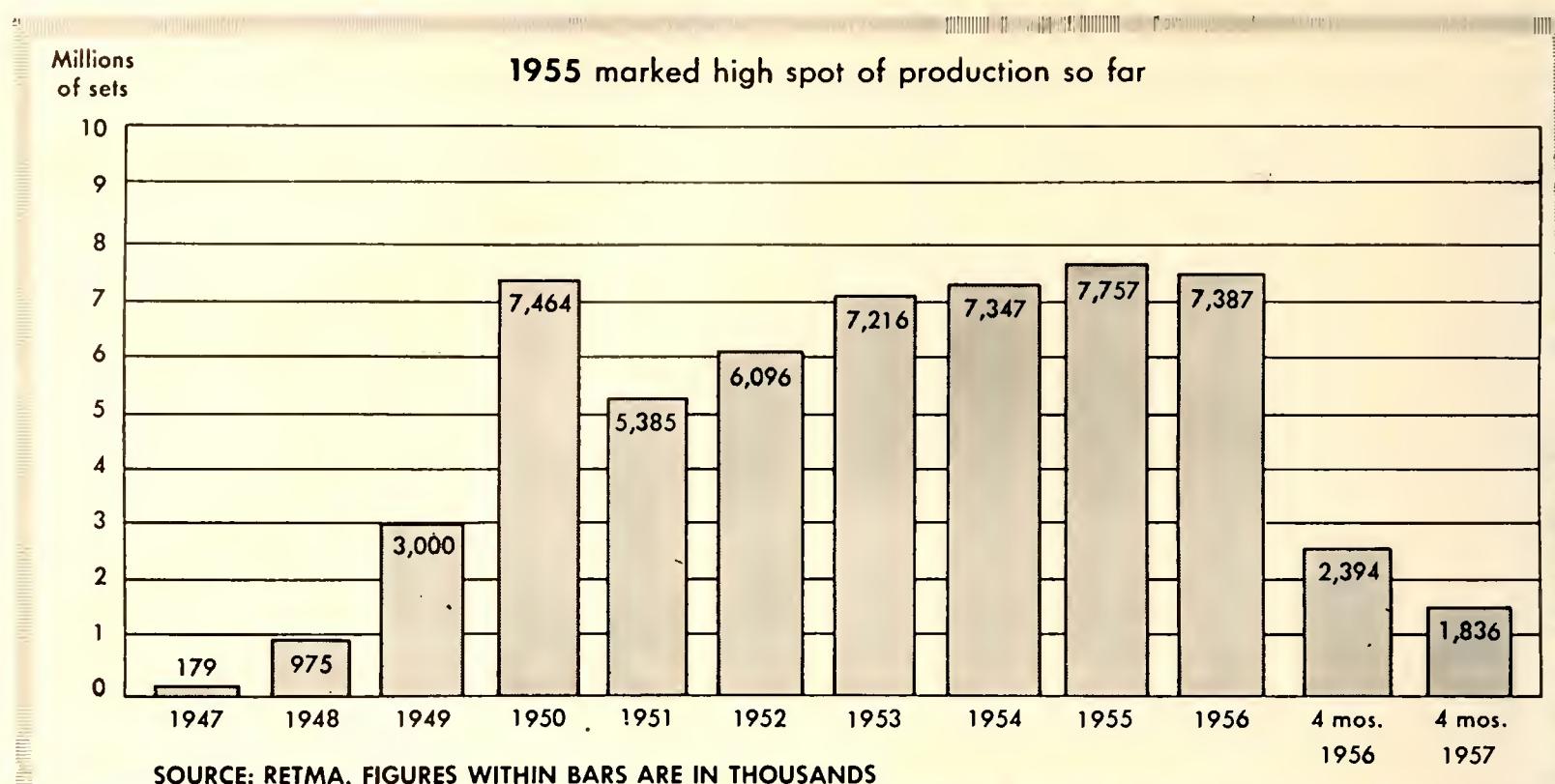
6. How has the number of tv set manufacturers changed?



Despite the tremendous market for sets during the past seven years, fierce competition, low mark-ups and the competitive disadvantage of not having a full line of appliances have caused a high mortality rate among television set manufacturers. Source of data is RETMA

II. TELEVISION SET PRODUCTION

1. What's been the rate of tv set production since 1947?



2. How many uhf sets have been produced?

1953 / 1,459,000 1954 / 1,383,000 1955 / 1,182,000 1956 / 1,035,236

Source: RETMA. Figures include factory-equipped uhf sets only.

3. What tube sizes have been most popular among tv set owners?

Manufacturers sales of picture tubes by screen size

| YEAR | 15" and under | 16" thru 18" | 19" thru 21" | 22" thru 25" | 26" and over |
|------|---------------|--------------|--------------|--------------|--------------|
| 1948 | 1,145,583 | 9,123 | | | |
| 1949 | 3,316,767 | 179,682 | | | |
| 1950 | 2,365,380 | 5,356,102 | 211,940 | | |
| 1951 | 437,148 | 3,586,967 | 973,233 | 120,739 | |
| 1952 | 296,753 | 3,004,786 | 4,296,735 | 30,409 | |
| 1953 | 267,380 | 3,065,102 | 6,105,068 | 275,504 | 119,964 |
| 1954 | 235,954 | 2,086,077 | 7,223,259 | 318,665 | 46,925 |
| 1955 | 411,440* | 1,805,020 | 7,674,155 | 948,083 | 34,648 |
| 1956 | 1,447,978* | 997,830 | 4,493,682 | 593,224 | 7,121 |

Source: RETMA, tubes made from new glass. * Include small number of projection tubes.

Figures show the 21-inch tube has been outselling all others since 1952. Note the increase in 15-inch-and-under sizes last year, a reflection of growth in portable tv sets. While figures cover sales to all sources, they reflect mainly tubes for home sets.

Sometimes

IMMODESTY

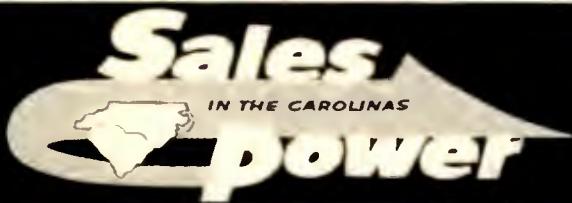
is most becoming!

And you've every right to exult with us over the proven size of WBTW's television market measured in terms of population . . . because it means a massive market for you.

CITY

| | |
|------------------------|------------|
| 1. New York | 16,788,700 |
| 2. Los Angeles | 7,699,900 |
| 3. Chicago | 7,552,500 |
| 4. Philadelphia | 6,675,100 |
| 5. Detroit | 5,219,700 |
| 6. Boston | 5,118,600 |
| 7. Wilmington, Del. | 5,045,400 |
| 8. Pittsburgh | 4,774,300 |
| 9. San Francisco | 4,262,400 |
| 10. Cleveland | 4,233,700 |
| 11. Johnstown, Pa. | 4,145,600 |
| 12. Steubenville, Ohio | 3,935,100 |
| 13. Manchester, N. H. | 3,606,800 |

POPULATION



14. CHARLOTTE

3,348,800

| | |
|--------------------------|-----------|
| 15. New Haven | 3,290,200 |
| 16. Washington | 3,135,900 |
| 17. Minneapolis-St. Paul | 2,932,600 |
| 18. St. Louis | 2,830,900 |
| 19. Providence | 2,771,000 |
| 20. Memphis | 2,731,500 |
| 21. Indianapolis | 2,717,300 |
| 22. Milwaukee | 2,698,600 |
| 23. Baltimore | 2,661,700 |
| 24. Bloomington, Ind. | 2,640,400 |
| 25. Atlanta | 2,611,600 |

Source: Television Magazine 1957 Data Book

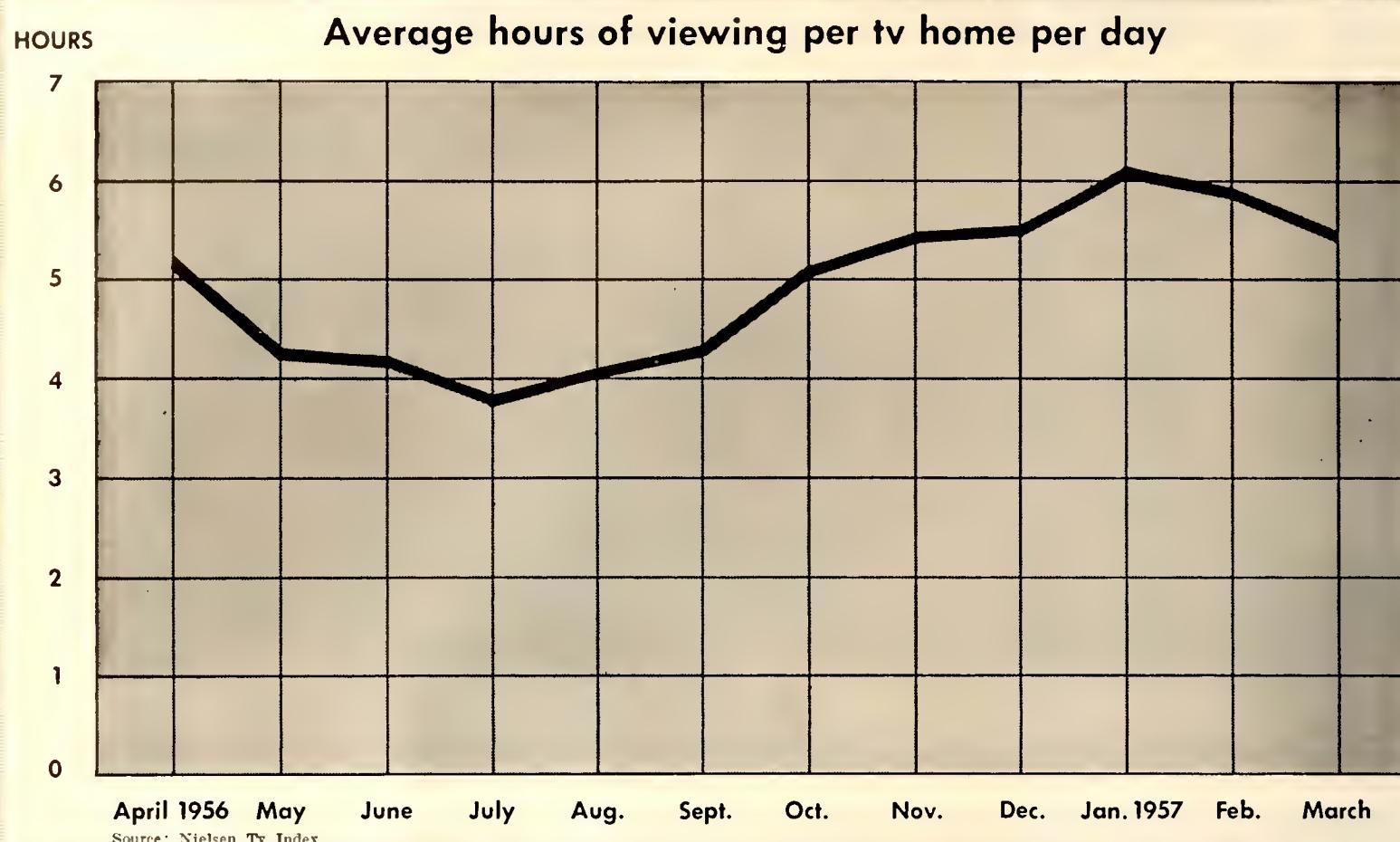
Moreover our clients are prone to boast about our superior Sales Power. Reach our people with your products through the pioneer in the Carolinas, and we warrant that you'll soon be gloating, too. For WBTW's Sales Power, contact CBS-TV Spot Sales.



JEFFERSON STANDARD BROADCASTING COMPANY

III. TELEVISION VIEWING HABITS

1. How does daily tv viewing vary by months?



2. How does U. S. audience composition vary by parts of the day?

| Sunday through Saturday (nighttime) | | | | | |
|-------------------------------------|-------------|-----|-------|----------|-----------------|
| Time period | Sets-in-use | Men | Women | Children | Viewers-per-set |
| 7-11 p.m. average | 53.8% | 35% | 43% | 22% | 2.4 |
| 7-8 p.m. | 43.6 | 31 | 37 | 32 | 2.7 |
| 8-10 | 61.4 | 35 | 44 | 21 | 2.5 |
| 10-11 | 56.3 | 41 | 50 | 9 | 2.1 |

| Saturday and Sunday (afternoon and evening) | | | | | |
|---|-------------|-----|-------|----------|-----------------|
| Time period | Sets-in-use | Men | Women | Children | Viewers-per-set |
| Noon-6 p.m. | 18.2% | 32% | 32% | 36% | 2.5 |
| 7-11 p.m. | 58.2 | 35 | 42 | 23 | 2.7 |

| Monday through Friday (daytime) | | | | | |
|---------------------------------|-------------|-----|-------|----------|-----------------|
| Time period | Sets-in-use | Men | Women | Children | Viewers-per-set |
| 7-9 a.m. | 8.5% | 15% | 39% | 46% | 2.2 |
| 9-11 | 13.1 | 10 | 48 | 42 | 1.7 |
| 11-1 p.m. | 16.9 | 14 | 53 | 33 | 1.7 |
| 1-3 | 14.1 | 15 | 63 | 22 | 1.6 |
| 3-5 | 18.8 | 13 | 45 | 42 | 2.0 |
| 5-7 | 29.0 | 23 | 26 | 51 | 2.5 |

Source: ARB, March 1957.

WPST-TV

WE'RE OPENING THE DOOR
TO SOUTHEAST FLORIDA'S
\$2,000,000,000 MARKET

MIAMI FLA.

we're on the air!

**TEN'S ON TOP — Right! On top of 1,453,800 people,
representing 581,520 families.**

**TEN'S ON TOP — Right! On top of 32,428 retail stores,
employing 72,269 workers with a payroll of \$165,482,000.**

**TEN'S ON TOP — Right! On top of more than 1800 manufacturing
plants turning out products from milady's chemise to monsieur's carport.**

**TEN'S ON TOP — Right! On top of more than 3 1/2 million
tourists who visit Southeast Florida and Miami every year
(more than 75 per cent of whom view TV during their stay)**

PUBLIC SERVICE
TELEVISION
MIAMI,
FLA.
WPST-TV

CHANNEL
10
WPST-TV

ABC NETWORK REPRESENTED NATIONALLY BY H R TELEVISION, INC

RESTONIC
Sleep Products

FEDERAL MEN
RAY MILLAND



BUFFALO'S OWN AGENCIES
AND ADVERTISERS CHOOSE
WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To promote Restonic Mattress sales in Royal Bedding's retail outlets throughout Erie and Niagara Counties, Buffalo's Bowman & Block Agency buys syndicated film shows on WBUF.

SYNDICATED FILM SHOWS, BECAUSE:

They command a good-sized initial audience that grows fast. Ratings for Royal Bedding's "Ray Milland Show" and "Federal Men" have nearly doubled in the first six months on WBUF!

They give Royal Bedding valuable prestige as the "owner" of big-name talent dramatic shows.

They're highly merchandisable, not only to the public, but to the dealers who sell Restonic.

WBUF, BECAUSE, in the words of Bowman & Block partner Nathaniel Block: "Use any measuring stick you choose — circulation, share-of-audience, signal-strength, coverage area, program quality, community integration—the word for WBUF is *growth*. The station was an economical buy to begin with and has become even more so with the phenomenal increase in audience and decrease in cost-per-thousand."

Coverage-up! Ratings-up! Billings-up! WBUF is the fastest-moving force in Buffalo today. Interested in selling the Niagara Frontier market? Here's the force that will do the job for you!

WBUF·17

BUFFALO, N.Y.

SOLD BY  SPOT SALES

Left to right: Saul Kantor, President, Royal Bedding Company; Nathaniel Block, Partner, Bowman & Block; William B. Decker, WBUF Sales Manager.

TELEVISION VIEWING HABITS

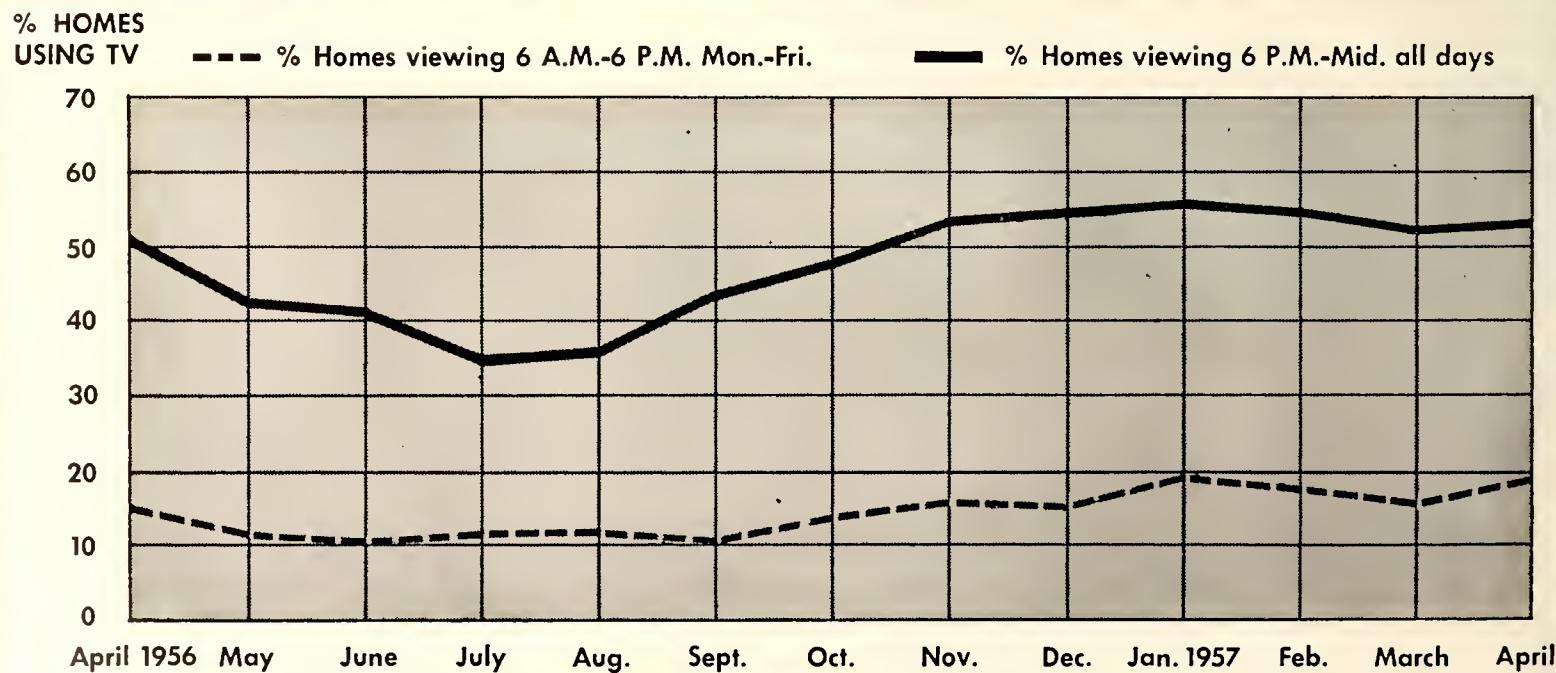
3. How does tv viewing level vary with time of day?

Homes using tv by hours of day during the average winter day

Viewing figures below represent four-week average during Jan.-Feb. 1957, come from Nielsen Tv Index. Data to 6 p.m. is for Mon.-Fri. Nighttime data is for full week. Homes figures cover all those viewing during the hour.

| Daytime, Mon.-Fri. | | | Nighttime, Sun.-Sat. | | | | | |
|--------------------|------|-------------|----------------------|------|-------------|------------|------|-------------|
| N. Y. Time | % | Homes (000) | N. Y. Time | % | Homes (000) | N. Y. Time | % | Homes (000) |
| 6-7 A.M. | 0.3 | 118 | NOON-1 P.M. | 25.4 | 9,982 | 6-7 P.M. | 45.8 | 17,999 |
| 7-8 | 3.4 | 1,336 | 1-2 | 21.6 | 8,489 | 7-8 | 56.8 | 22,322 |
| 8-9 | 10.0 | 3,930 | 2-3 | 22.2 | 8,725 | 8-9 | 66.4 | 26,095 |
| 9-10 | 12.9 | 5,070 | 3-4 | 24.5 | 9,629 | 9-10 | 68.4 | 26,881 |
| 10-11 | 14.9 | 5,856 | 4-5 | 30.6 | 12,026 | 10-11 | 60.0 | 23,580 |
| 11-NOON | 20.3 | 7,978 | 5-6 | 37.7 | 14,816 | 11-MID. | 37.0 | 14,541 |

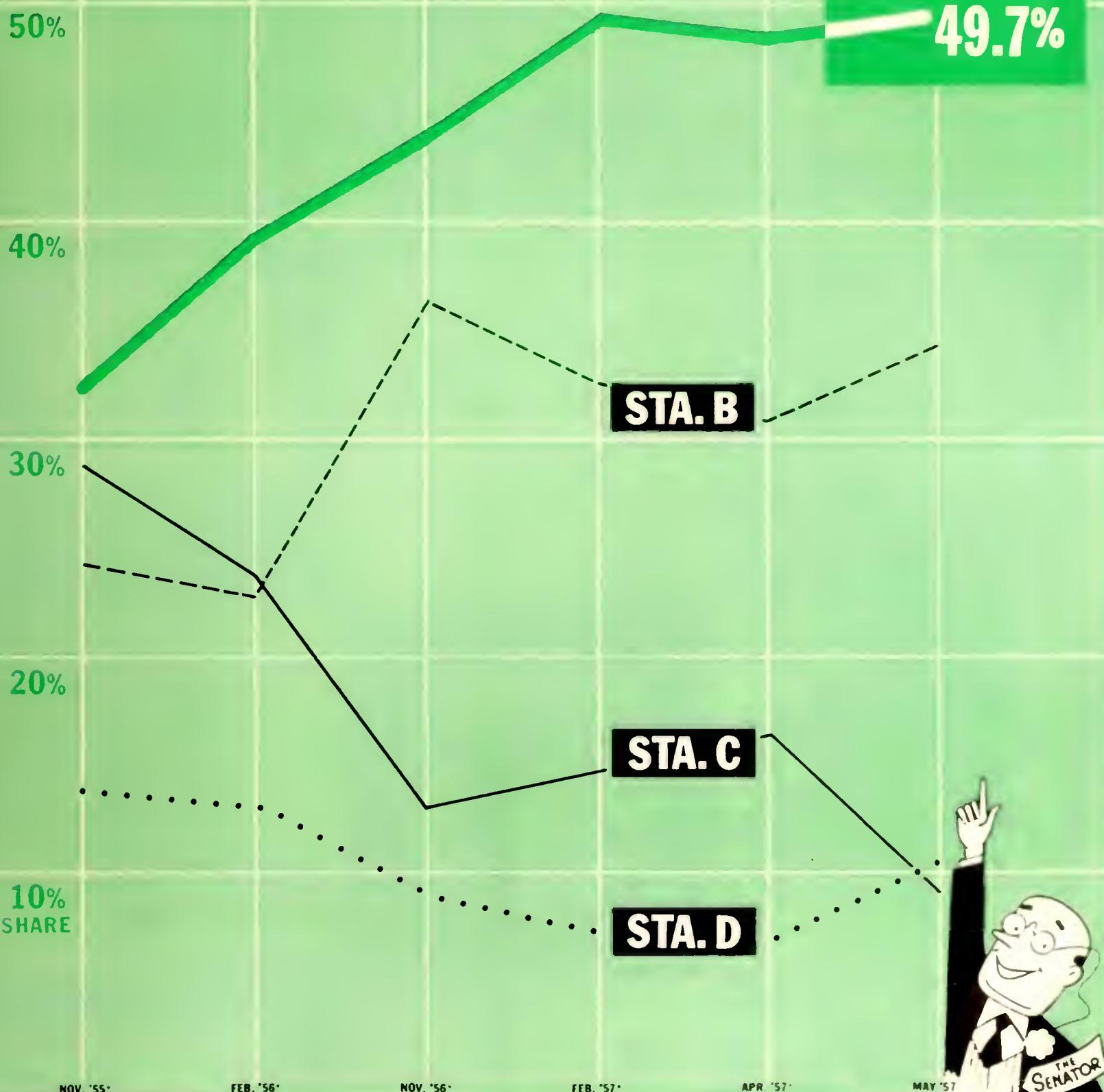
4. What percent of homes watch tv by months of the year?



SOURCE: Nielsen Television Index, New York time.

FOLLOW THE LEADER IN SACRAMENTO . . .

KCRA-TV
49.7%



A graphic demonstration of KCRA-TV's rise to audience dominance from sign-on to sign-off, Sunday-Saturday. Ask Petry about The Highest Rated NBC Station in the West.

*ARB, Sacramento

KCRA-TV

SACRAMENTO, CALIFORNIA

Serving 28 Northern California
and Nevada Counties

CLEAR

3
CHANNEL

TELEVISION VIEWING HABITS

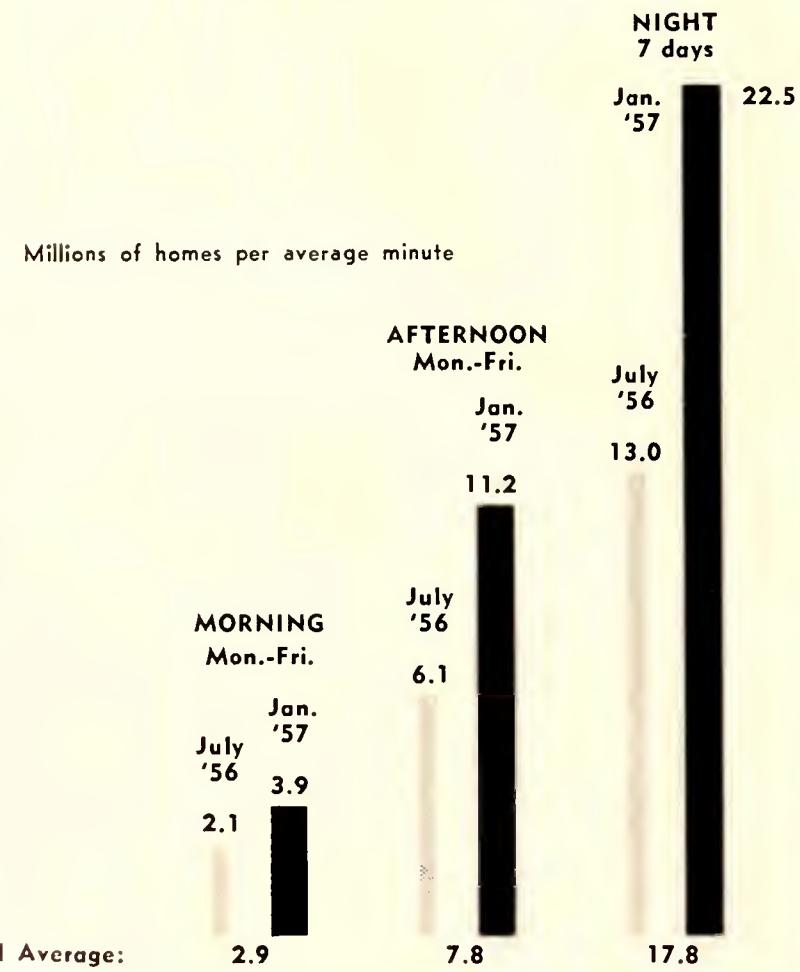
5. What's average viewing time morning, afternoon, evening?

Average hours of viewing per home per day by day parts

| | Night | Afternoon | Morning | Total hours |
|---------------|----------------|---------------|---------|----------------|
| Monday-Friday | 3 hrs. 30 min. | 1 hr. 25 min. | 31 min. | 5 hrs. 26 min. |
| Saturday | 3 hrs. 58 min. | 1 hr. 46 min. | 45 min. | 6 hrs. 29 min. |
| Sunday | 3 hrs. 40 min. | 1 hr. 54 min. | 15 min. | 5 hrs. 49 min. |
| All Days | 3 hrs. 35 min. | 1 hr. 32 min. | 31 min. | 5 hrs. 38 min. |

SOURCE: Nielsen Television Index, Nov.-Dec. 1956.

Number of U. S. homes watching tv



SOURCE: A. C. Nielsen.

6. How does tv viewing vary by seasons?

Peak viewing audiences of television are almost double those during the summer when watching tv is at a low point. To get a fully-rounded picture, however, the summer viewing level should be compared with the annual average since the January figure is not typical of the year. It should also be pointed out that some summer periods actually record a higher sets-in-use figure than during the winter. This is especially true during late night periods. Note that figures at left are per average minute, do not show tv's full audience.

It's your move...
to the TOPS in
Cleveland Television

WJW-TV
CHANNEL 8



A CLEVELAND LANDMARK WELL-KNOWN TO
VIEWERS THROUGHOUT NORTHERN OHIO

GREATER CLEVELAND
the nation's 5th market
in total retail sales*

GREATER CLEVELAND
the nation's 6th market
in net effective
buying income*

GREATER CLEVELAND
the nation's 7th market
in population...
and still growing!*

wjw-tv

"A Leading Citizen" in
Ohio's First Market
serving 1,200,000
households

More productive local program-
ming on WJW-TV. Top feature
films for participating sponsors,
including 20th Century-Fox,
Columbia and Selznick groups.



wjw-tv

*Represented Nationally by the
Katz Agency*



A BASIC AFFILIATE OF THE
CBS TELEVISION NETWORK

* Sales Management May 10, 1956

WJW-TV—Storer Broadcasting Company • 1630 Euclid Avenue, Cleveland 15, Ohio • TOWER 1-6080

TELEVISION VIEWING HABITS

7. What are the national viewing figures by local time?

Percent and number of homes reached by day parts

| Mon-Fri | % | Homes (000) |
|------------|------|-------------|
| 6- 9 a.m. | 7.1 | 2,790 |
| 9-12 Noon | 16.4 | 6,445 |
| 12- 3 p.m. | 21.5 | 8,450 |
| 3- 6 p.m. | 30.4 | 11,947 |
| All Days | % | Homes (000) |
| 6- 9 p.m. | 60.5 | 23,777 |
| 9-12 Mid. | 44.0 | 17,292 |

SOURCE: Nielsen Television Index, March-April 1957. Eastern, Central, Pacific times combined.

8. How does viewing differ by time zones?

Tv sets in use by zones, Dec. 1956, Sunday thru Saturday evening

| ZONE | 7 PM | 8 | 9 | 10 | 11 | MID. |
|---------|------|------|------|------|------|------|
| U.S. | 38.8 | 60.8 | 61.0 | 59.9 | 40.6 | 19.6 |
| Eastern | 46.4 | 71.3 | 68.5 | 62.4 | 39.6 | 12.4 |
| Central | 54.1 | 55.0 | 55.9 | 39.8 | 14.4 | 4.9 |
| Pacific | 60.4 | 65.8 | 61.4 | 47.2 | 19.5 | 7.8 |

Tv sets in use by zones, December 1956, Monday thru Friday daytime

| ZONE | 7 AM | 8 | 9 | 10 | 11 | N | 1 PM | 2 | 3 | 4 | 5 | 6 |
|---------|------|------|------|------|------|------|------|------|------|------|------|------|
| U.S. | 3.1 | 8.7 | 9.0 | 12.0 | 13.3 | 17.0 | 12.2 | 10.8 | 14.5 | 17.7 | 25.4 | 30.2 |
| Eastern | 5.9 | 12.8 | 10.5 | 13.3 | 15.8 | 21.7 | 11.0 | 9.7 | 13.8 | 18.6 | 34.3 | 36.4 |
| Central | 6.3 | 10.3 | 13.4 | 11.8 | 12.7 | 15.2 | 11.9 | 14.0 | 16.7 | 18.1 | 28.1 | 31.4 |
| Pacific | 2.8 | 7.3 | 10.9 | 9.2 | 11.5 | 19.1 | 17.3 | 11.2 | 11.3 | 20.5 | 40.9 | 45.0 |

9. How much of the viewers' time do network sponsors get?

1957: 52.5% to network sponsored programs

47.5% to all other programs

1956: 49.5% to network sponsored programs

50.5% to all other programs

SOURCE: Nielsen Television Index, Feb. each year. "All other" includes local shows, network sustainers.

First Anniversary!

WISC-TV

CHANNEL VHF

ST IN MADISON,
WISCONSIN

3

IST IN COVERAGE

With maximum power on Channel 3, WISC-TV covers 32 counties in Wisconsin, Illinois, and Iowa—serving a million and one-half viewers in over 325,000 television homes. Let your PGW Colonel show you what positive coverage means in low cost-per-thousand.

IST IN RATINGS

In just one year WISC-TV leads substantially in all ratings. Let your PGW Colonel show you the ARB and the PULSE.

IST IN POPULARITY

Television viewers in WISC-TV-LAND in just one year have developed the habit of tuning to WISC-TV most and more often.

IST IN PROGRAMMING

Our first year of history with CBS, regional and local programs has definitely established WISC-TV's leadership in entertainment, news, information and public service.

Represented Nationally by
**PETERS, GRIFFIN,
WOODWARD, Inc.**

10. What's the Daylight Saving Time picture?

How the top 100 metropolitan markets are affected by Daylight Saving Time changes

| Pop.* rank | Winter time | Summer time | MARKET | Hours behind EDST | Pop.* rank | Winter time | Summer time | MARKET | Hours behind EDST |
|------------|-------------|-------------|--------------------------------|-------------------|------------|-------------|-------------|----------------------------------|-------------------|
| 48 | EST | EDST | Akron | 0 | 25 | EST | EST | Miami | 1 |
| 40 | EST | EDST | Albany-Schenectady-Troy | 0 | 17 | CST | CDST | Milwaukee | 1 |
| 49 | EST | EDST | Allentown-Bethlehem-Easton | 0 | 13 | CST | CDST | Minneapolis-St. Paul | 1 |
| 23 | EST | EST | Atlanta | 1 | 80 | CST | CST | Mobile | 2 |
| 83 | EST | EST | Augusta | 1 | 64 | CST | CST | Nashville | 2 |
| 85 | PST | PDST | Bakersfield | 3 | 33 | EST | EDST | New Haven-Waterbury | 0 |
| 12 | EST | EDST | Baltimore | 0 | 20 | CST | CST | New Orleans | 2 |
| 31 | CST | CST | Birmingham | 2 | 1 | EST | EDST | New York-N. E. New Jersey | 0 |
| 6 | EST | EDST | Boston | 0 | 41 | EST | EST | Norfolk-Portsmouth | 1 |
| 34 | EST | EDST | Bridgeport-Stanford-Norwalk | 0 | 56 | CST | CST | Oklahoma City | 2 |
| 61 | CST | CST | Brownsville-Harlington-McAllen | 2 | 54 | CST | CST | Omaha | 2 |
| 14 | EST | EDST | Buffalo | 0 | 79 | CST | CDST | Peoria | 1 |
| 69 | EST | EST | Canton | 1 | 4 | EST | EDST | Philadelphia | 0 |
| 66 | EST | EDST | Charleston | 0 | 46 | MST | MST | Phoenix | 3 |
| 100 | EST | EST | Charlotte | 1 | 8 | EST | EDST | Pittsburgh | 0 |
| 81 | EST | EST | Chattanooga | 1 | 22 | PST | PST | Portland, Ore. | 4 |
| 2 | CST | CDST | Chicago | 1 | 76 | EST | EDST | Poughkeepsie-Newburgh | 0 |
| 16 | EST | EST | Cincinnati | 1 | 27 | EST | EDST | Providence-Pawtucket | 0 |
| 11 | EST | EDST | Cleveland | 0 | 87 | EST | EDST | Reading | 0 |
| 35 | EST | EST | Columbus | 1 | 60 | EST | EST | Richmond | 1 |
| 98 | CST | CST | Corpus Christi | 2 | 43 | EST | EDST | Rochester | 0 |
| 21 | CST | CST | Dallas | 2 | 57 | PST | PDST | Sacramento | 3 |
| 91 | CST | CST | Davenport-Rock Island-Moline | 2 | 73 | MST | MST | Salt Lake City | 3 |
| 44 | EST | EST | Dayton | 1 | 36 | CST | CST | San Antonio | 2 |
| 26 | MST | MST | Denver | 3 | 32 | PST | PDST | San Bernardino-Riverside-Ontario | 3 |
| 93 | CST | CST | Des Moines | 2 | 19 | PST | PDST | San Diego | 3 |
| 5 | EST | EST | Detroit | 1 | 7 | PST | PDST | San Francisco-Oakland | 3 |
| 82 | CST | CDST | Duluth-Superior | 1 | 50 | PST | PDST | San Jose | 3 |
| 84 | MST | MST | El Paso | 3 | 90 | EST | EDST | Scranton | 0 |
| 97 | EST | EDST | Erie | 0 | 24 | PST | PST | Seattle | 4 |
| 53 | EST | EDST | Fall River-New Bedford | 0 | 92 | CST | CST | Shreveport | 2 |
| 65 | EST | EST | Flint | 1 | 96 | CST | CDST | South Bend | 1 |
| 45 | CST | CST | Fort Worth | 2 | 88 | PST | PST | Spokane | 4 |
| 68 | PST | PDST | Fresno | 3 | 47 | EST | EDST | Springfield-Holyoke | 0 |
| 67 | EST | EST | Grand Rapids | 1 | 9 | CST | CDST | St. Louis | 1 |
| 72 | EST | EDST | Harrisburg | 0 | 99 | PST | PDST | Stockton | 3 |
| 29 | EST | EDST | Hartford-New Britain | 0 | 59 | EST | EDST | Syracuse | 0 |
| 52 | HST | HST | Honolulu | 6 | 74 | PST | PST | Tacoma | 4 |
| 15 | CST | CST | Houston | 2 | 39 | EST | EST | Tampa-St. Petersburg | 1 |
| 86 | EST | EST | Huntington-Ashland | 1 | 51 | EST | EST | Toledo | 1 |
| 30 | CST | CDST | Indianapolis | 1 | 89 | EST | EDST | Trenton | 0 |
| 55 | EST | EST | Jacksonville | 1 | 75 | CST | CST | Tulsa | 2 |
| 78 | EST | EDST | Johnstown | 0 | 77 | EST | EDST | Utica-Rome | 0 |
| 18 | CST | CST | Kansas City | 2 | 10 | EST | EDST | Washington | 0 |
| 62 | EST | EST | Knoxville | 1 | 63 | EST | EDST | Wheeling-Steubenville | 0 |
| 94 | EST | EDST | Lancaster | 0 | 70 | CST | CST | Wichita | 2 |
| 95 | CST | CST | Little Rock-North Little Rock | 2 | 58 | EST | EDST | Wilkes-Barre-Hazleton | 0 |
| 3 | PST | PDST | Los Angeles-Long Beach | 3 | 71 | EST | EDST | Wilmington | 0 |
| 28 | CST | CDST | Louisville | 1 | 37 | EST | EDST | Worcester | 0 |
| 42 | CST | CST | Memphis | 2 | 38 | EST | EDST | Youngstown | 0 |

operation facelift

has made **WHTN-TV**

the SELLibrated

Portsmouth
Ohio

station of the

Ironton

Golden Valley

(Central Ohio Valley)

Ashland

Huntington
West Virginia

Charleston
West Virginia

► **FULL COVERAGE** of the 23rd Television Market

► **FULL POWER** 316,000 watts to put a Grade A signal over
the entire Golden (Central Ohio) Valley

► **NEW SALES** for a product-hungry market
that last year accounted for
\$138,000,000 in Food
\$ 25,200,000 in Drugs
\$ 46,000,000 in Apparel
\$ 89,000,000 in Automotive
\$ 26,125,000 in Gas Stations
\$110,000,000 in General Merchandise

► **NEW TOWER** that rises 1000 feet above average terrain,
for finest viewing

BUT THE AVERAGE CPM IS STILL THE LOWEST! No wonder it's the SELLibrated
Station of the Golden Valley

WHTN-TV

CHANNEL 13

ABC Affiliate

316,000 Watts

Huntington, W. Va.

**A
COWLES STATION**

ROBERT R. TINCER, GENERAL MANAGER

Represented by
Edward Petty & Co., Inc.

TELEVISION VIEWING HABITS

11. How does audience composition vary by time zones?

Eastern time zone

Sunday through Saturday nighttime

| Time period (local zone time) | Sets-in-use | Men | Women | Children | Viewers-per-set |
|----------------------------------|-------------|-----|-------|----------|-----------------|
| 7-11 p.m. average | 58.6% | 35% | 44% | 21% | 2.4 |
| 7-8 p.m. | 52.1 | 30 | 37 | 33 | 2.5 |
| 8-10 | 68.4 | 34 | 45 | 21 | 2.5 |
| 10-11 | 55.3 | 39 | 50 | 11 | 2.1 |

Saturday and Sunday afternoon and evening

| | | | | | |
|--------------------------|---------------|-----------|-----------|-----------|------------|
| Noon-6 p.m. 7-11 p.m. | 21.6% 64.4 | 32% 35 | 34% 43 | 34% 22 | 2.5 2.6 |
|--------------------------|---------------|-----------|-----------|-----------|------------|

Monday through Friday daytime

| | | | | | |
|--|---|----------------------------------|-----------------------------------|-----------------------------------|--|
| 7-9 a.m. 9-11 11-1 p.m. 1-3 3-5 5-7 | 13.3% 15.0 20.2 13.5 21.2 35.6 | 14% 9 11 13 12 21 | 44% 43 55 64 51 26 | 42% 48 34 23 37 53 | 2.5 1.5 1.7 1.6 1.8 2.3 |
|--|---|----------------------------------|-----------------------------------|-----------------------------------|--|

Central time zone

Sunday through Saturday nighttime

| Time period (local zone time) | Sets-in-use | Men | Women | Children | Viewers-per-set |
|----------------------------------|-------------|-----|-------|----------|-----------------|
| 7-11 p.m. average | 49.3% | 33% | 41% | 26% | 2.6 |
| 7-8 p.m. | 59.6 | 30 | 36 | 34 | 2.9 |
| 8-10 | 58.0 | 34 | 42 | 24 | 2.6 |
| 10-11 | 30.2 | 41 | 49 | 10 | 2.1 |

Saturday and Sunday afternoon and evening

| | | | | | |
|--------------------------|---------------|-----------|-----------|-----------|------------|
| Noon-6 p.m. 7-11 p.m. | 19.4% 53.4 | 31% 35 | 29% 41 | 40% 24 | 2.7 2.8 |
|--------------------------|---------------|-----------|-----------|-----------|------------|

Monday through Friday daytime

| | | | | | |
|--|---|-----------------------------------|-----------------------------------|-----------------------------------|--|
| 7-9 a.m. 9-11 11-1 p.m. 1-3 3-5 5-7 | 13.9% 14.1 16.3 15.3 20.0 37.7 | 16% 10 16 14 11 23 | 31% 52 48 62 40 27 | 53% 38 36 24 49 50 | 2.1 1.8 1.9 1.6 2.1 2.5 |
|--|---|-----------------------------------|-----------------------------------|-----------------------------------|--|

Pacific time zone

Sunday through Saturday nighttime

| Time period (local zone time) | Sets-in-use | Men | Women | Children | Viewers-per-set |
|----------------------------------|-------------|-----|-------|----------|-----------------|
| 7-11 p.m. average | 55.7% | 38% | 45% | 17% | 2.3 |
| 7-8 p.m. | 62.8 | 36 | 40 | 24 | 2.5 |
| 8-10 | 63.5 | 38 | 46 | 16 | 2.3 |
| 10-11 | 40.9 | 43 | 51 | 6 | 2.0 |

Saturday and Sunday afternoon and evening

| | | | | | |
|--------------------------|---------------|-----------|-----------|-----------|------------|
| Noon-6 p.m. 7-11 p.m. | 17.5% 56.8 | 34% 39 | 38% 45 | 28% 16 | 2.4 2.5 |
|--------------------------|---------------|-----------|-----------|-----------|------------|

Monday through Friday daytime

| | | | | | |
|--|--|-----------------------------------|-----------------------------------|-----------------------------------|--|
| 7-9 a.m. 9-11 11-1 p.m. 1-3 3-5 5-7 | 6.0% 10.5 15.0 12.0 12.4 41.1 | 21% 13 17 19 18 25 | 43% 57 58 66 43 31 | 36% 30 25 15 39 44 | 1.9 1.5 1.6 1.6 2.0 2.3 |
|--|--|-----------------------------------|-----------------------------------|-----------------------------------|--|

Source: ARB, March 1957.

IV. NETWORK PROGRAMMING TRENDS

1. What types of shows do audiences spend most of their time with?

Percent of all viewing time average home spends watching network show types

| | GENERAL DRAMA 30 min. | GENERAL DRAMA 60-90 min | GENERAL VARIETY 30 min. | GENERAL VARIETY 60-90 min | SITUATION COMEDY | QUIZ and AUD PART | MUSIC | MYSTERY DRAMA | INFORMATION | MISC. |
|----------------|--------------------------|----------------------------|----------------------------|------------------------------|------------------|-------------------|-------|---------------|-------------|-------|
| Winter 1954-55 | 10% | 11% | 7% | 13% | 20% | 11% | 8% | 6% | 6% | 8% |
| Winter 1955-56 | 17% | 13% | 6% | 12% | 16% | 11% | 7% | 5% | 5% | 8% |
| Winter 1956-57 | 19% | 16% | 4% | 15% | 15% | 11% | 6% | 6% | 2% | 6% |

Figures are from Nielsen Tv Index, cover sponsored shows at night, result from two factors: (1) total number of hours for each type of programming on the air, (2) total amount of time spent by average home in viewing each type

of show. Note that 30-minute general drama category has replaced situation comedy as type getting most attention. When all lengths of general drama are added together, the lead over the situation comedy show is especially marked.

2. What are the average ratings for various types of shows?

Millions of homes watching various program types

| Program type | EVENING | | | | | | | | | | | | All evening programs | | | |
|-----------------------|---------------|----------------|------------------|---------------|-----------|---------|-------------------|----------------|------|------|------|------|----------------------|------|--|--|
| | General drama | Suspense drama | Situation comedy | Western drama | Adventure | Variety | Quiz & Aud. Part. | Other programs | | | | | | | | |
| Program length | 30 | 60 | 30 | 30 | 30 | 30 | 30 | 60 | 30 | 30 | 15 | 30 | 60 | 90 | | |
| Total audience avg. | 26.7 | 27.3 | 26.1 | 29.2 | 29.6 | 24.2 | 28.0 | 29.7 | 25.5 | 20.9 | 12.5 | 26.3 | 28.6 | 19.7 | | |
| Average audience avg. | 24.8 | 22.3 | 24.3 | 27.0 | 27.1 | 22.0 | 25.8 | 23.5 | 23.4 | 18.8 | 12.2 | 24.2 | 23.0 | 13.8 | | |

| Program type | CHILDREN'S DAYTIME | | | | ADULT MON.-FRI. DAYTIME | | | |
|-----------------------|--------------------|--|--------------|--|-------------------------|--|----------------|------|
| | 1-a-week | | Multi-weekly | | Serials | | Other programs | |
| Program length | 30 | | 15 | | 15 | | 15 | 30 |
| Total audience avg. | 19.1 | | 16.5 | | 10.1 | | 10.0 | 11.0 |
| Average audience avg. | 16.7 | | 15.9 | | 9.8 | | 9.6 | 9.3 |

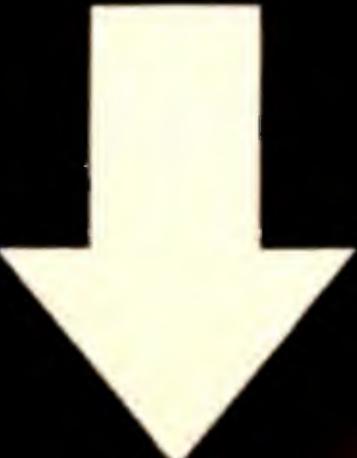
Ratings are from the Nielsen Television Index, cover the families reached during two weeks ending 26 January 1957. Note bigger spread between total and average audience

for 60-minute shows than for the shorter show types. Note also that average audience data for the various show types do not differ much except for breakdown by length of show.



NBC is the only television network
that increased its national average
audience rating, both nighttime and
daytime, during the 1956-57 season.

The average audience rating of each
of the other two networks decreased



NETWORK PROGRAMMING TRENDS

3. What has been the trend in network show lengths?

Figures cover sponsored shows, are from Nielsen Television Index. Most obvious increase is in longer shows. Half hours now account for only about 54% of all sponsored programming on network tv at night, the figures show

Nighttime tv net programming, hrs. per month by program duration

| TYPE | SPRING 1955 | SPRING 1956 | SPRING 1957 |
|------------------|-------------|-------------|-------------|
| 15-min. programs | 24 | 16 | 20 |
| 30-min. programs | 169 | 174 | 154 |
| 60-min. programs | 64 | 74 | 94 |
| 90-min. programs | 4 | 12 | 18 |
| Total hours | 261 | 276 | 286 |

Nighttime net tv programming hours per month by sponsorship type

| TYPE | SPRING 1955 | SPRING 1956 | SPRING 1957 |
|-------------|-------------|-------------|-------------|
| Full | 180 | 160 | 164 |
| Alternating | 64 | 91 | 85 |
| Part'pating | 17 | 25 | 37 |
| Total hours | 261 | 276 | 286 |

4. What has been the trend in alternate sponsorship?

Data from Nielsen Television Index show that alternate sponsorship, despite a common belief to the contrary, is not increasing, but participations are

5. What were the top-rated shows this past season?

Shows, listed alphabetically, made A. C. Nielsen Top Ten list between November 1956 and January 1957

Nielsen Top Tens

| | | |
|---------------------------|---------------------|--------------------------|
| Alfred Hitchcock Presents | Ford Star Jubilee | Pro-Football Champ. Game |
| Arthur Godfrey Scouts | G. E. Theatre | Producer's Showcase |
| Cavalcade of Sports | Hoover Speech | Rose Bowl Football Game |
| Chevy Show | I Love Lucy | Saturday Color Carnival |
| Climax | I've Got a Secret | Shower of Stars |
| December Bride | Jack Benny Show | \$64,000 Question |
| Disneyland | Jackie Gleason Show | Steve Allen Show |
| Ed Sullivan Show | Perry Como Show | |
| Election Returns | Private Secretary | |

WGR-TV SELLS **BUFFALO!**

DRINK
?

...AND



WE CAN

PROVE IT!

... just ask any national advertiser

using **WGR-TV** today !

ABC AFFILIATE ...

CHANNEL 2
Buffalo, New York

RATINGS ...

We've got plenty
of 'em - check Pulse
or ARB.

CONTACT ...

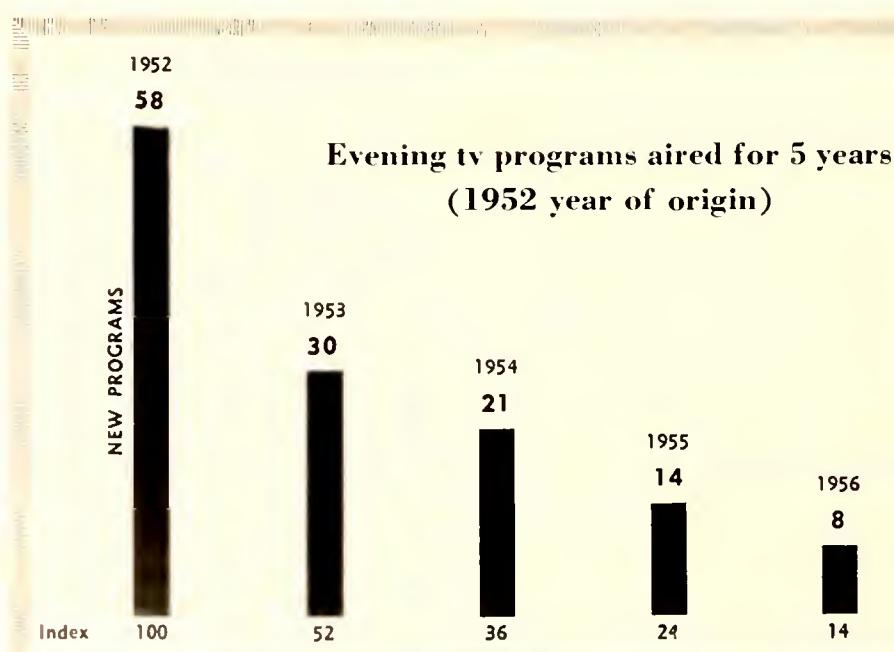
PETERS,
GRIFFIN, WOODWARD,
INC.
right now. Thanks

NETWORK PROGRAMMING TRENDS

6. How do summer replacements affect show ratings?

Show at right were the top 25 according to ARB ratings in December 1955. Where summer rating is shown with an asterisk (*), it means show is summer replacement. All other shows either continued through the summer or had reruns. The average audience figures clearly show that viewing levels suffer with replacements. The actual audience drop for replacements came to 50%. The drop for show which continued or had summer reruns on the air was 22%

| Shows | Dec. '55 Rating | Dec. '55 Homes Reached (000) | July '56 Rating | July '56 Homes Reached (000) |
|--|-----------------|------------------------------|-----------------|------------------------------|
| \$64,000 Question | 61.4 | 43,750 | 48.6 | 39,780 |
| Ed Sullivan | 50.7 | 49,200 | 42.3 | 38,530 |
| I Love Lucy | 46.6 | 37,940 | 20.3* | 16,690 |
| You Bet Your Life | 42.1 | 32,260 | 31.3 | 22,130 |
| Disneyland | 41.8 | 37,940 | 21.9 | 19,455 |
| Jack Benny-Private Secretary | 41.3 | 37,480 | 20.2 | 16,680 |
| George Gobel | 37.0 | 29,660 | 7.6* | 5,580 |
| I've Got A Secret | 36.0 | 27,810 | 32.9 | 27,560 |
| Perry Como | 34.2 | 29,245 | 21.6* | 17,855 |
| Godfrey's Talent Scouts | 34.1 | 22,500 | 25.6 | 19,910 |
| Climax | 33.8 | 24,815 | 28.6 | 21,260 |
| Dragnet | 33.8 | 26,490 | 27.8 | 21,060 |
| Your Hit Parade | 33.8 | 26,590 | 15.8* | 12,140 |
| December Bride | 33.6 | 25,910 | 17.6* | 14,540 |
| What's My Line | 32.9 | 21,940 | 35.1 | 25,950 |
| Honeymooners-Jackie Gleason | 32.4 | 30,220 | 29.1 | 25,880 |
| Person To Person | 32.2 | 14,530 | 14.4* | 7,480 |
| Fireside Theatre | 31.9 | 21,880 | 13.8* | 10,420 |
| Red Skelton | 31.9 | 22,540 | 20.6* | 14,280 |
| The Millionaire | 31.3 | 25,540 | 23.7 | 20,020 |
| Robin Hood | 31.2 | 24,640 | 19.6 | 14,480 |
| Lux Video Theatre | 30.6 | 19,945 | 29.1 | 17,085 |
| Four Star Playhouse | 30.3 | 18,770 | 24.9 | 17,980 |
| Life of Riley | 30.1 | 19,580 | 19.7 | 11,950 |
| Line Up | 30.1 | 20,860 | 20.6* | 14,670 |
| Average for shows not replaced in summer | | 28,930 | | 22,482 |
| Average for shows replaced in summer | | 25,462 | | 12,628 |



7. What are the chances of a network tv show lasting five years?

Mortality rate of 58 programs which made their debut in 1952 is charted year by year. Index figures refer to percent of shows remaining on the air. Thus, in 1956 only 14% of the original number (eight shows in all) were still on the air. Source: Nielsen Tv Index

NETWORK PROGRAMMING TRENDS

8. To what extent have network lineups increased?

The shows chosen at right to illustrate the trend in network TV lineups were among the top 25 according to December 1955 ARB ratings which were also on the air the following December. As the figures show, there was a general trend toward increased lineups with only three programs keeping the same-size lineup and one show (indicated by an asterisk) reducing its lineup. There is no particular pattern to the increases, however, since different advertisers have different requirements.

| Program | No. of stations in lineup Dec 1955 | No. of stations in lineup Dec 1956 | No. of stations added |
|-------------------------|---------------------------------------|---------------------------------------|-----------------------|
| \$64,000 Question | 157 | 177 | 20 |
| Ed Sullivan | 143 | 176 | 28 |
| I Love Lucy | 151 | 157 | 6 |
| You Bet Your Life | 149 | 149 | 0 |
| Disneyland | 175 | 138 | 37* |
| Jack Benny | 155 | 164 | 9 |
| George Gobel | 153 | 173 | 25 |
| I've Got A Secret | 162 | 181 | 19 |
| Perry Como | 92 | 136 | 44 |
| Godfrey's Talent Scouts | 100 | 170 | 70 |
| Climax | 131 | 168 | 37 |
| Dragnet | — | 170 | 0 |
| Your Hit Parade | 154 | 164 | 10 |
| December Bride | — | 178 | 0 |
| What's My Line | 84 | 96 | 12 |
| Honeymooners | 157 | 165 | 8 |
| Jackie Gleason | — | — | — |
| Person to Person | 84 | 102 | 18 |
| Red Skelton | 78 | 91 | 13 |
| The Millionaire | 124 | 181 | 57 |
| Robin Hood | 121 | 159 | 38 |
| Life of Riley | 116 | 118 | 2 |
| Line Up | — | 148 | 30 |

Nighttime net shows cancelled and added, Fall of '54-Spring '57

Programs in Use—Fall, 1954

Cancelled by March, 1955
Added by March, 1955

132

—14

+21

Programs in Use—March, 1955

Cancelled by Fall, 1955
Added by Fall, 1955

139

—43

+39

Programs in Use—Fall, 1955

Cancelled by March, 1956
Added by March, 1956

135

—4

+5

Programs in Use—March, 1956

Cancelled by Fall, 1956
Added in Fall, 1956

136

—44

+37

Programs in Use—Fall, 1956

Cancelled by March, 1957
Added by March, 1957

129

—6

+9

Programs in Use—March, 1957

132

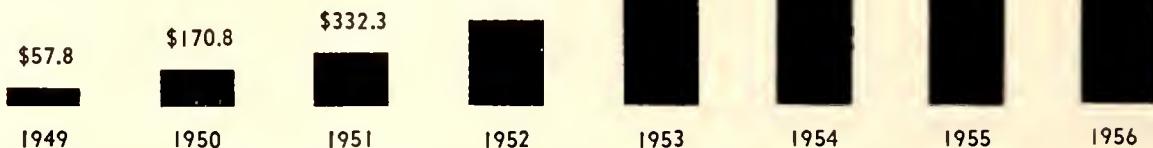
9. What has been the recent record of show fatalities?

The heavy roster of show cancellations is charted at right in data gathered by RKO TV from Nielsen files. Some of the changes during the fall of 1954 and the fall of 1955 are accounted for by the cessation of DuMont network operations, though a large percentage of DuMont programs were transferred to other networks, RKO points out.

V. TELEVISION SPENDING, COSTS

1. How much have advertisers spent in tv (1949-56) ?

Figures atop bars are in millions of dollars, cover time, talent and commercials



SOURCE: McCann-Erickson Central Research Dept., "Printers Ink," 1956 preliminary estimate.

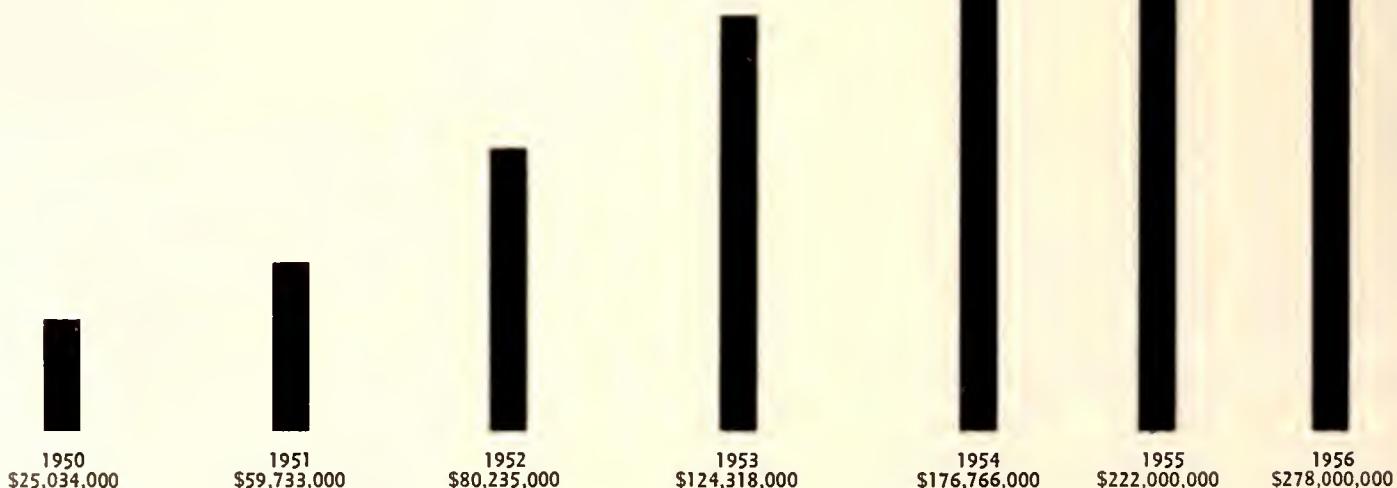
2. Where did 1956's tv advertiser dollars go?

NETWORK: \$660,000,000 SPOT: \$325,000,000 LOCAL: \$270,000,000

SOURCE: McCann-Erickson Central Research Dept., "Printers Ink," preliminary estimate, time, talent and commercials.

3. What's been the growth in spot tv spending?

Annual spending for spot tv time



Dollar figures show advertiser spending for time only. They do not include talent and production costs. Figures are net (after discounts but before commissions to reps, agencies). Data for years 1950 thru 1955 come from Federal Communi-

cations Commission; 1956 is SPONSOR estimate based on formula used by McCann-Erickson Central Research Dept. to break out spot time sales from total tv spending, which includes money paid for programing and commercials.

**883,700 PROSPECTIVE CUSTOMERS ARE
Slipping Through Your Fingers...**



If You're

**MISSING THE BIG
ST. JOSEPH MARKET**

37 County coverage area in
one of Nation's Leading Markets



**NOW TELECASTING
ON FULL POWER
100,000 WATTS**

CHANNEL 2 — CBS — ABC — NTA

KFEC-TV
ST. JOSEPH, MISSOURI
A KENYON BROWN STATION



Blair Television Associates, Rep.

TELEVISION SPENDING, COSTS

4. How much money has been invested in network tv time (gross)?

| NETWORK | 1952 | 1953 | 1954 | 1955 | 1956 | JAN.-APR. 1956 | JAN.-APR. 1957 |
|------------|--------------|--------------|---------------|---------------|---------------|---------------------|---------------------|
| ABC | \$18,353,003 | \$21,110,680 | \$ 34,713,098 | \$ 51,393,434 | \$ 76,726,129 | \$25,722,106 | \$26,407,344 |
| CBS | \$69,058,548 | \$97,466,809 | \$146,222,660 | \$189,018,121 | \$223,520,382 | \$70,288,002 | \$78,097,833 |
| DTN | \$10,140,656 | \$12,374,360 | \$ 13,143,919 | \$ 3,102,708 | — | — | — |
| NBC | \$83,242,573 | \$96,633,807 | \$126,074,597 | \$163,384,796 | \$187,921,123 | \$59,632,400 | \$63,241,934 |

YEARLY TOTALS

| | | | | | | | |
|-------------|---------------|-------------|---------------|-------------|---------------|-------------------------|---------------|
| 1951 | \$127,989,713 | 1953 | \$227,585,656 | 1955 | \$406,899,059 | Jan-Apr 1956 | \$155,642,508 |
| 1952 | \$180,794,780 | 1954 | \$320,130,910 | 1956 | \$488,167,634 | Jan-Apr 1957 | \$167,747,111 |

SOURCE: PIB. DTN ceased network operations Sept. 1955.

5. How do night and day web tv gross time billings break down?

| Jan.-Dec. 1956 | | |
|----------------|--------------------|--------------------|
| | Weekday daytime | Weekend daytime |
| ABC | \$ 15,676,458 | \$ 1,372,276 |
| CBS | 73,302,473 | 10,967,912 |
| DTN | — | — |
| NBC | 39,837,644 | 13,636,929 |
| Total | \$128,816,575 | \$25,977,117 |
| | | |
| Jan.-Dec. 1955 | | |
| ABC | \$ 3,723,365 | \$ 2,388,984 |
| CBS | 66,174,871 | 9,213,386 |
| DTN | 227,560 | 27,937 |
| NBC | 35,902,841 | 9,481,361 |
| Total | \$106,028,637 | \$21,111,668 |
| | | |

| Jan.-Apr. 1957 | | |
|----------------|--------------------|--------------------|
| | Weekday daytime | Weekend daytime |
| ABC | \$ 2,916,372 | \$ 624,599 |
| CBS | 25,429,769 | 3,284,197 |
| NBC | 14,504,346 | 4,028,710 |
| Total | \$42,850,487 | \$7,937,506 |
| | | |
| Jan.-Apr. 1956 | | |
| ABC | \$ 5,668,282 | \$ 534,027 |
| CBS | 23,584,053 | 2,861,702 |
| NBC | 12,443,277 | 4,795,280 |
| Total | \$41,695,612 | \$8,191,009 |
| | | |

SOURCE: PIB. DTN ceased network operations Sept. 1955.

Looking for a TV Basic Fact?

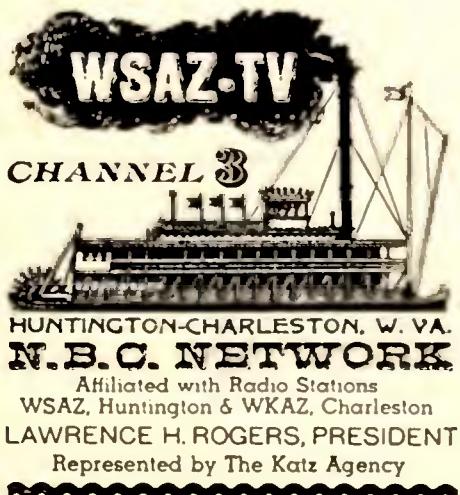
WSAZ-TV DELIVERS 1000 HOMES FOR \$1.30

Station B Has an 84% higher CPM homes

Station C Has a 317% higher CPM homes

AND . . . WSAZ-TV delivers 31% more total homes than the other stations combined!

Figures above based on a 260 time-20 second frequency rate,
7:30 PM to 10:30 PM EVERY DAY OF THE WEEK!
Source JUNE 1957 ARB BASED ON 110 COUNTIES SERVED BY Huntington and Charleston Television.



TELEVISION SPENDING, COSTS

6. What industries invest most heavily in network tv?

| INDUSTRY | 1951 | 1952 | 1953 | 1954 | 1955 | 1956 |
|-------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Food | \$25,839,983 | \$33,806,938 | \$42,181,919 | \$64,495,785 | \$79,988,578 | \$89,054,700 |
| Toiletries | 16,455,364 | 24,803,774 | 36,338,809 | 49,962,588 | 74,175,005 | 85,571,670 |
| Autos, Accessories | 11,050,501 | 15,464,800 | 21,059,028 | 29,203,750 | 47,059,360 | 56,729,835 |
| Soaps, cleansers, polishes | 11,037,695 | 21,004,194 | 22,908,419 | 34,606,678 | 45,967,555 | 60,559,298 |
| Smoking materials | 17,993,090 | 28,430,197 | 36,060,199 | 42,727,939 | 42,121,762 | 40,746,531 |
| Household equipment, supplies | 8,528,403 | 11,460,099 | 19,946,095 | 25,994,871 | 31,548,849 | 34,526,366 |
| Drugs, remedies | 2,799,894 | 6,102,734 | 9,640,633 | 15,848,666 | 23,280,306 | 39,428,048 |

SOURCE: PIB. Gross time costs, ranked by 1955 spending.

7. Who are the top 10 spenders in network tv (1951-56) ?

| 1951 | 1952 | 1953 | 1954 | 1955 | 1956 |
|-----------------|-----------------|-----------------|----------------|----------------|------------------|
| P&G | P&G | P&G | P&G | P&G | P&G |
| General Foods | Colgate | Colgate | Colgate | Colgate | Colgate |
| R. J. Reynolds | R. J. Reynolds | R. J. Reynolds | R. J. Reynolds | Chrysler | General Motors |
| Colgate | General Foods | General Motors | Gillette | Gillette | Chrysler |
| Liggett & Myers | Lever | American Tob. | General Motors | General Motors | Amer. Home Prod. |
| P. Lorillard | American Tob. | Gillette | General Foods | General Foods | General Foods |
| Ford | Liggett & Myers | General Foods | American Tob. | R. J. Reynolds | Gillette |
| American Tob. | General Motors | Liggett & Myers | Chrysler | American Tob. | R. J. Reynolds |
| Lever | General Mills | Lever Bros. | General Mills | General Mills | Lever |
| Kellogg | P. Lorillard | General Mills | Lever | Lever | Ford |

SOURCE: PIB, ranked according to gross time billings.

8. How many advertisers have invested in spot tv?

| 1949 | 1950 | 1951 | 1952 | 1953 | 1954 | 1955 | 1956 |
|------|------|-------|-------|-------|-------|-------|-------|
| 530 | 970 | 1,540 | 1,632 | 2,009 | 2,789 | 3,355 | 4,399 |

SOURCE: TVB, N. C. Rorabaugh Co.

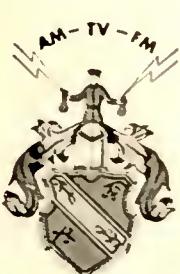
9. How is total tv spending divided between networks and stations?

52% Networks

48% Stations

SOURCE: McCann-Erickson Central Research Department, 1956 tv revenue before station share of network revenue.

You may be a "flop" at the Charity Ball, but...



The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

ARB proves
you're "solid"
when you pick
WKZO-TV
in **KALAMAZOO-**
GRAND RAPIDS

The March 1957 ARB Report shows that WKZO-TV is first in 327 out of 416 quarter hours—or *78.6% of the time!* Ask Avery-Knodel for ALL the comparisons!

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

| TIME PERIODS | Number of Quarter Hours With Higher Ratings | |
|-------------------------|--|-----------|
| | WKZO-TV | Station B |
| MONDAY THRU FRIDAY | | |
| 8:00 a.m. to 6:00 p.m. | 143 | 57 |
| 6:00 p.m. to 11:00 p.m. | 94 | 6 |
| SATURDAY | | |
| 8:00 a.m. to 11:00 p.m. | 50 | 10 |
| SUNDAY | | |
| 9:00 a.m. to 11:00 p.m. | 40 | 16 |

NOTE: Survey based on sampling in the following proportions —
Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
for Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

0. Where does spot tv money come from?

Spot tv spending by 31 industries during 1956 and first quarter of 1957

| Product category | Spending estimate 1st quarter '56 | Spending estimate 2nd quarter '56 | Spending estimate 3rd quarter '56 | Spending estimate 4th quarter '56 | Spending estimate 1st quarter '57 |
|--|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| Agriculture | \$310,000 | \$327,000 | \$278,000 | \$310,000 | \$410,000 |
| Ale, beer & wine | \$8,323,000 | \$9,009,000 | \$8,463,000 | \$8,442,000 | \$8,514,000 |
| Amusements, entertainment | \$157,000 | \$139,000 | \$174,000 | \$90,000 | \$119,000 |
| Automotive | \$3,280,000 | \$3,556,000 | \$1,827,000 | \$4,249,000 | \$2,293,000 |
| Building material, fixtures, paints | \$805,000 | \$1,175,000 | \$791,000 | \$651,000 | \$450,000 |
| Clothing & accessories | \$1,793,000 | \$2,221,000 | \$1,861,000 | \$2,813,000 | \$2,170,000 |
| Confections & soft drinks | \$4,673,000 | \$5,322,000 | \$4,620,000 | \$6,961,000 | \$7,234,000 |
| Consumer services | \$2,952,000 | \$3,126,000 | \$2,494,000 | \$3,973,000 | \$3,177,000 |
| Cosmetics & toiletries | \$7,442,000 | \$9,541,000 | \$8,950,000 | \$8,307,000 | \$10,660,000 |
| Dental products | \$4,253,000 | \$4,442,000 | \$2,742,000 | \$1,765,000 | \$1,536,000 |
| Drug products | \$10,726,000 | \$6,468,000 | \$5,295,000 | \$9,537,000 | \$12,981,000 |
| Food & grocery products | \$28,461,000 | \$28,381,000 | \$21,775,000 | \$28,998,000 | \$32,860,000 |
| Garden supplies & equipment | \$134,000 | \$187,000 | \$38,000 | \$54,000 | \$190,000 |
| Gasoline & lubricants | \$3,123,000 | \$4,206,000 | \$3,908,000 | \$4,793,000 | \$5,422,000 |
| Hotels, resorts, restaurants | \$48,000 | \$99,000 | \$73,000 | \$70,000 | \$87,000 |
| Household cleaners, polishes, waxes | \$1,579,000 | \$2,301,000 | \$592,000 | \$2,391,000 | \$2,808,000 |
| Household appliances | \$1,505,000 | \$2,430,000 | \$1,446,000 | \$2,354,000 | \$1,472,000 |
| Household furnishings | \$768,000 | \$958,000 | \$898,000 | \$1,182,000 | \$1,380,000 |
| Household laundry products | \$4,747,000 | \$5,242,000 | \$3,284,000 | \$3,013,000 | \$3,732,000 |
| Household paper products | \$1,108,000 | \$1,502,000 | \$1,016,000 | \$1,703,000 | \$1,618,000 |
| Household, general | \$975,000 | \$1,092,000 | \$511,000 | \$497,000 | \$592,000 |
| Notions | \$80,000 | \$98,000 | \$162,000 | \$116,000 | \$30,000 |
| Pet products | \$986,000 | \$1,174,000 | \$849,000 | \$1,649,000 | \$1,679,000 |
| Publications | \$564,000 | \$183,000 | \$484,000 | \$135,000 | \$553,000 |
| Sporting goods, bicycles, toys | \$98,000 | \$102,000 | \$79,000 | \$1,161,000 | \$115,000 |
| Stationery, office equipment | \$73,000 | \$54,000 | \$23,000 | \$89,000 | \$131,000 |
| Tv, radio, phono., musical instruments | \$626,000 | \$554,000 | \$348,000 | \$832,000 | \$423,000 |
| Tobacco products & supplies | \$7,081,000 | \$7,371,000 | \$7,823,000 | \$8,115,000 | \$10,331,000 |
| Transportation & travel | \$665,000 | \$898,000 | \$542,000 | \$761,000 | \$884,000 |
| Watches, jewelry, cameras | \$1,834,000 | \$1,982,000 | \$1,637,000 | \$1,613,000 | \$1,249,000 |
| Miscellaneous | \$1,040,000 | \$1,444,000 | \$881,000 | \$1,218,000 | \$1,835,000 |
| TOTAL | \$100,209,000 | \$105,584,000 | \$83,863,000 | \$107,842,000 | \$116,935,000 |

SOURCE TVB



....there's more than one
***BIG PAYOFF**
in
daytime
television
on
KCMC-TV

Look at the amazing increase in daytime viewing,
as measured in three consecutive Area Telepulse
surveys . . .

AVERAGE $\frac{1}{4}$ HR. SETS-IN-USE—SIGN-ON TO 6 P.M.

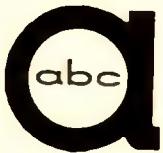
| SEPT. 1955 | FEB. 1956 | FEB. 1957 |
|--------------|--------------|--------------|
| 15.7% | 21.2% | 33.5% |
| 26 COUNTIES | 26 COUNTIES | 29 COUNTIES |

*Colgate-Palmolive presents "The Big Payoff" on KCMC-TV and CBS Television Monday through Friday, 1-1:30 P.M. CST.

. . . and, in the same 1957 survey, KCMC-TV registers 73% total weekly share of audience throughout its 100-microvolt area!

POWER---PROGRAMMING---PROMOTION



KCMC-TV 

WALTER M. WINDSOR
General Manager

CHANNEL 6 / 100,000 WATTS
TEXARKANA, TEXAS-ARKANSAS

RICHARD M. PETERS
Commercial Manager

Represented by Venard, Rintoul & McConnell

TELEVISION SPENDING, COSTS

11. How is spot tv money spent?

Announcements are the biggest source of spot tv money, according to these figures, released by TvB from data collected by N. C. Rorabaugh Co. The dollar figures cover time only, not programming costs, and are on the basis of gross (one-time) rates.

HOW SPOT TV SPENDING IN 1956 BREAKS DOWN BY TIME OF DAY AND TYPE OF BUY

| | | |
|------------|---------------|--------|
| DAY | \$135,339,000 | 34.0% |
| NIGHT | \$222,517,000 | 56.0% |
| LATE NIGHT | \$39,642,000 | 10.0% |
| TOTAL | \$397,498,000 | 100.0% |

| | | |
|----------------|---------------|--------|
| ANNOUNCEMENTS | \$176,429,000 | 44.4% |
| ID's | \$46,806,000 | 11.8% |
| PARTICIPATIONS | \$90,541,000 | 22.8% |
| SHOWS | \$83,722,000 | 21.1% |
| TOTAL | \$397,498,000 | 100.0% |

12. How do network tv billings hold up in summer?

Monthly gross time billings by network, 1956

| MONTH | ABC | CBS | NBC | TOTAL |
|-----------|---------------------|----------------------|----------------------|----------------------|
| January | \$6,382,046 | \$17,820,455 | \$14,695,116 | \$38,897,617 |
| February | 6,418,210 | 16,928,361 | 13,845,000 | 37,191,571 |
| March | 6,747,928 | 17,834,976 | 15,955,688 | 40,588,592 |
| April | 6,173,922 | 17,668,950 | 15,136,596 | 38,979,468 |
| May | 6,639,132 | 18,260,894 | 15,710,403 | 40,610,429 |
| June | 6,119,917 | 17,935,789 | 14,186,929 | 38,242,635 |
| July | 5,532,030 | 18,481,719 | 13,733,765 | 37,747,514 |
| August | 6,842,292 | 19,430,748 | 16,323,549 | 42,596,589 |
| September | 5,673,910 | 18,399,872 | 14,932,295 | 39,006,077 |
| October | 6,878,183 | 20,446,755 | 18,142,005 | 45,466,943 |
| November | 6,619,109 | 19,866,463 | 17,593,056 | 44,078,628 |
| December | 6,699,450 | 20,395,400 | 17,666,721 | 44,761,571 |
| Total | \$76,726,129 | \$223,520,382 | \$187,921,123 | \$488,167,634 |

SOURCE: PIB. August spending reflects political conventions.

13. Who were the top tv agencies last year?

Top 50 tv agencies in 1956

| Rank | Agency | Billings (000) | Rank | Agency | Billings (000) | Rank | Agency | Billings (000) |
|------|-----------------|-------------------|------|--------------------------|-------------------|------|------------------|-------------------|
| 1 | Y&R | \$74,000 | 18 | C&W | \$13,500 | 35 | Ludgin | \$6,700 |
| 2 | BBDO | 70,000 | 19 | Maxon | 13,400 | 36 | Gardner | 6,200 |
| 3 | McCann-E. | 66,400 | 20 | Campbell-Ewald | 13,000 | 37 | Wasey | 6,000 |
| 4 | JWT | 60,000 | 21 | Campbell-Mithun | 12,000 | 38 | F&S&R | 5,500 |
| 5 | B&B | 51,000 | 22 | Grant | 11,000 | 38 | McM-J&A | 5,500 |
| 6 | Ted Bates | 49,000 | 22 | R&R | 11,000 | 38 | Russel Seeds | 5,500 |
| 7 | Leo Burnett | 39,900 | 24 | D'Arcy | 10,500 | 41 | Geyer | 5,000* |
| 8 | Wm. Esty | 34,000 | 25 | Kudner | 10,000 | 41 | Warwick & Legler | 5,000 |
| 9 | K&E‡ | 31,100 | 26 | Houston | 9,500 | 41 | Mogul | 5,000 |
| 10 | Compton | 29,300 | 26 | Kletter | 9,500 | 41 | Weiss & Geller | 5,000 |
| 11 | D-F-S | 27,000 | 26 | Needham, L&B | 9,500 | 45 | Spector | 4,600 |
| 12 | FC&B | 25,500 | 26 | North | 9,500 | 46 | Cohen | 4,300 |
| 13 | Ayer | 25,000 | 30 | Grey | 8,800 | 46 | DCSS | 4,300 |
| 14 | SSCB | 20,100 | 31 | Wade | 8,500 | 46 | Richards | 4,300 |
| 15 | Lennen & Newell | 18,500 | 32 | D. P. Brother | 8,000 | 49 | LaRoche | 4,000 |
| 16 | Biow | 14,500 | 33 | NC&K | 7,000 | 50 | Donahue & Coe | 3,700 |
| 17 | Tatham-Laird | 13,600 | 34 | Guild, Bascom & Bonfigli | 6,800 | | | |

NOTE: Top management at above agencies compiled, released or confirmed figures, except for (*), which is SPONSOR estimate.
‡ October 1955 through 30 September 1956.



"Jaxie" proudly announces . .

WFGA-TV

Jacksonville, Fla.

Becomes Basic

NBC

SEPT. 1st

For A Service Area of 64
Florida - Georgia Counties

| | |
|--------------|---------------------|
| TV Sets | 226,880 (1) |
| Population | 1,511,300 (2) |
| Buying Power | \$1,785,944,000 (2) |
| Retail Sales | \$1,562,627,800 (2) |

(1) Television Magazine, June 1957

(2) Sales Management Survey of Buying Power, 1957

WFGA-TV • Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**

Represented by Peters, Griffin, Woodward, Inc.



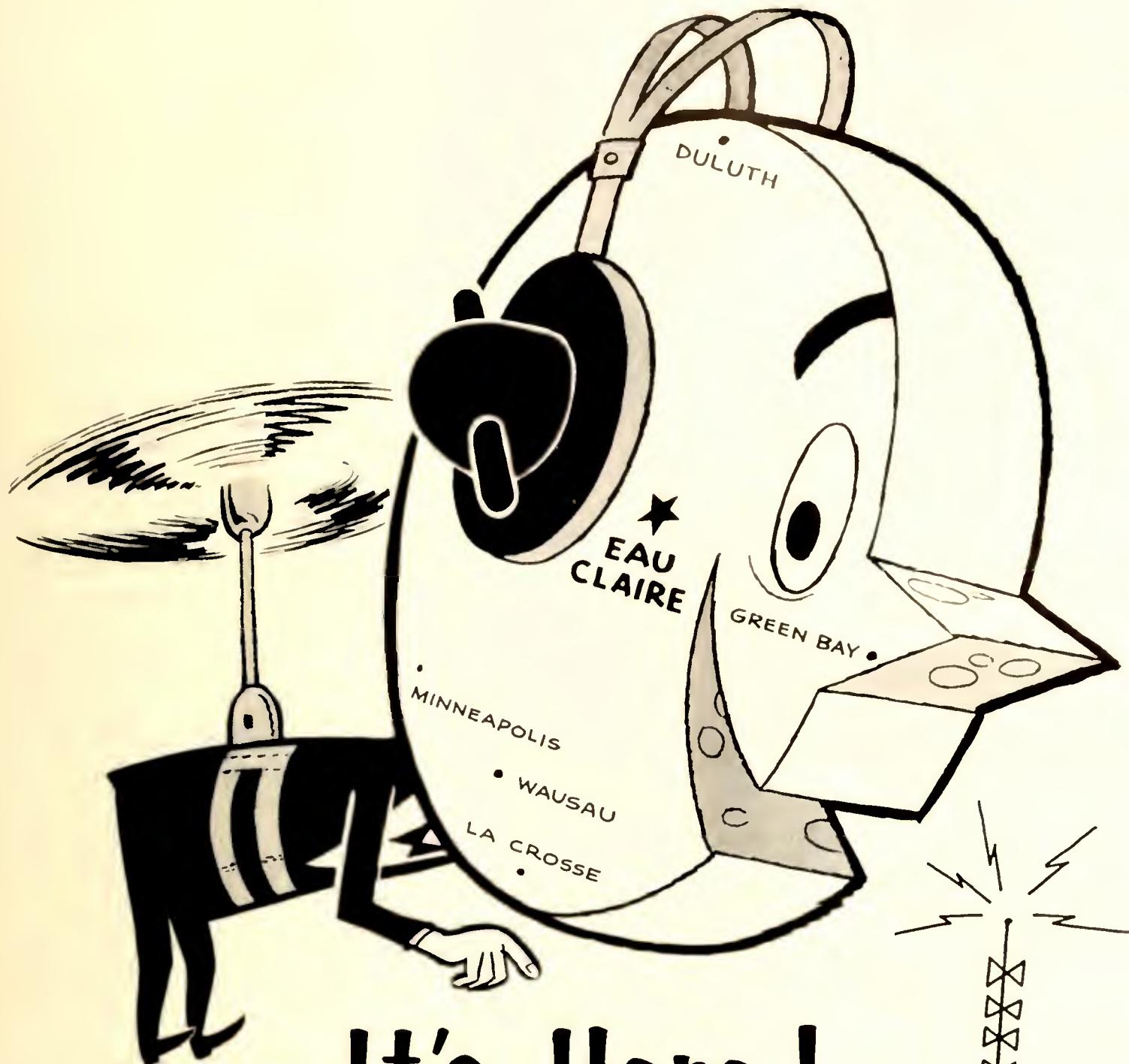
TELEVISION SPENDING, COSTS

14. What does it cost to use I.D.'s?

Put together by TvB, the chart below on I.D. costs represents part of the findings of a special spot tv study. Costs below are based on the highest rate station in each market but special announcement packages are not included. Audiences are projected from Nielsen Audimeter homes during the 11-15 February 1957 week. All time periods listed in the fourth column are local except 11:30 p.m., which is 10:30 p.m. in the Pacific zone.

Cost-per-1,000 "sales call" data for users of spot tv I.D.'s on 13-week basis

| If you spend this much money per week | You can deliver this many sales calls per week | In this many top markets | At this time of day | On these days of the week | COST-PER-1,000 SALES CALLS | | |
|---|--|--------------------------------|---------------------------|---------------------------------|----------------------------|--------------------------------|----------------------------|
| | | | | | All television Homes | Youngest Housewife Homes | Largest Family Homes |
| \$ 4,729 | 4,008,600 | 50 | 10:30 a.m. | M&F(2) | \$1.18 | \$3.30 | \$3.50 |
| 5,007 | 5,116,900 | 50 | 12:30 p.m. | M&F(2) | .98 | 2.88 | 4.07 |
| 5,292 | 6,539,500 | 50 | 4:30 p.m. | M&F(2) | .81 | 1.79 | 2.83 |
| 5,995 | 4,621,700 | 75 | 10:30 a.m. | M&F(2) | 1.30 | 3.85 | 3.82 |
| 6,322 | 6,787,100 | 50 | 11:30 p.m. | M&F(2) | .93 | 3.43 | 2.93 |
| 6,333 | 6,217,300 | 75 | 12:30 p.m. | M&F(2) | 1.02 | 2.99 | 4.51 |
| 6,662 | 7,305,900 | 75 | 4:30 p.m. | M&F(2) | .91 | 2.11 | 3.01 |
| 6,958 | 5,262,300 | 100 | 10:30 a.m. | M&F(2) | 1.32 | 4.11 | 4.14 |
| 7,340 | 6,822,500 | 100 | 12:30 p.m. | M&F(2) | 1.08 | 3.24 | 4.81 |
| 7,448 | 8,913,200 | 100 | 4:30 p.m. | M&F(2) | .87 | 2.34 | 3.23 |
| 7,905 | 8,347,300 | 75 | 11:30 p.m. | M&F(2) | .95 | 3.68 | 3.31 |
| 9,090 | 9,007,600 | 100 | 11:30 p.m. | M&F(2) | 1.01 | 3.88 | 3.57 |
| 9,469 | 9,196,200 | 50 | 6:30 p.m. | M&F(2) | 1.03 | 3.64 | 4.43 |
| 11,148 | 10,603,100 | 50 | 10:30 a.m. | M-F (5) | 1.05 | 3.19 | 3.10 |
| 11,825 | 12,112,300 | 50 | 12:30 p.m. | M-F (5) | .98 | 2.80 | 3.91 |
| 12,156 | 10,563,800 | 75 | 6:30 p.m. | M&F(2) | 1.15 | 4.35 | 5.09 |
| 12,261 | 15,044,000 | 50 | 4:30 p.m. | M-F (5) | .82 | 1.90 | 2.57 |
| 13,200 | 11,082,600 | 50 | 10:30 p.m. | M&F(2) | 1.19 | 5.05 | 4.29 |
| 14,158 | 12,320,600 | 75 | 10:30 a.m. | M-F (5) | 1.15 | 3.53 | 3.38 |
| 14,211 | 12,167,300 | 100 | 6:30 p.m. | M&F(2) | 1.17 | 4.47 | 5.03 |
| 14,679 | 16,058,000 | 50 | 11:30 p.m. | M-F (5) | .91 | 3.14 | 3.01 |
| 14,978 | 15,327,000 | 75 | 12:30 p.m. | M-F (5) | .98 | 2.84 | 4.40 |
| 15,516 | 17,119,100 | 75 | 4:30 p.m. | M-F (5) | .91 | 2.18 | 2.90 |
| 15,536 | 16,144,400 | 50 | 8:30 p.m. | M&F(2) | .96 | 3.50 | 3.44 |
| 16,414 | 13,016,200 | 75 | 10:30 p.m. | M&F(2) | 1.26 | 5.31 | 3.86 |
| 16,448 | 12,917,900 | 100 | 10:30 a.m. | M-F (5) | 1.27 | 3.71 | 3.76 |
| 17,374 | 17,095,500 | 100 | 12:30 p.m. | M-F (5) | 1.02 | 3.14 | 4.83 |
| 18,102 | 20,428,100 | 100 | 4:30 p.m. | M-F (5) | .89 | 2.38 | 3.01 |
| 18,408 | 14,336,600 | 100 | 10:30 p.m. | M&F(2) | 1.28 | 5.52 | 4.54 |
| 18,439 | 17,897,200 | 75 | 11:30 p.m. | M-F (5) | 1.03 | 3.45 | 3.25 |
| 19,110 | 18,750,000 | 75 | 8:30 p.m. | M&F(2) | 1.02 | 4.03 | 3.46 |
| 21,258 | 19,595,000 | 100 | 11:30 p.m. | M-F (5) | 1.08 | 3.76 | 3.57 |
| 21,500 | 20,384,900 | 100 | 10:30 p.m. | M&F(2) | 1.05 | 3.97 | 3.71 |
| 22,458 | 25,089,100 | 50 | 6:30 p.m. | M-F (5) | .90 | 3.19 | 3.79 |
| 28,849 | 28,802,900 | 75 | 6:30 p.m. | M-F (5) | 1.00 | 3.63 | 3.90 |
| 31,961 | 25,820,100 | 50 | 10:30 p.m. | M-F (5) | 1.24 | 4.69 | 4.12 |
| 33,739 | 33,546,500 | 100 | 6:30 p.m. | M-F (5) | 1.01 | 3.91 | 4.11 |
| 37,788 | 35,692,300 | 50 | 8:30 p.m. | M-F (5) | 1.06 | 3.84 | 3.91 |
| 39,606 | 30,913,400 | 75 | 10:30 p.m. | M-F (5) | 1.28 | 5.08 | 4.41 |
| 44,352 | 33,974,900 | 100 | 10:30 p.m. | M-F (5) | 1.31 | 5.20 | 4.47 |
| 46,348 | 42,915,600 | 75 | 8:30 p.m. | M-F (5) | 1.08 | 4.08 | 3.82 |
| 52,039 | 48,610,200 | 100 | 8:30 p.m. | M-F (5) | 1.07 | 4.33 | 4.07 |



It's Here!

with an extra BONUS for YOU. Our new maximum power and 1,000 foot tower is erected . . . delivering you a market of more than a quarter-million TV families.

The **BEST** of NBC-ABC-TV

WEAU-TV
EAU CLAIRE, WISCONSIN

SEE YOUR HOLLINGBERY MAN

15. Who are the big I.D. users?

The 155 companies listed here include all clients who spent \$50,000 or more in terms of gross time for I.D.'s during 1956. Data is supplied by TvB from material put together by N. C. Rorabaugh Co. Total spending on I.D.'s last year

came to nearly \$47 million or nearly 12% of the \$398 million spent in spot tv during 1956. All brands shown used I.D.'s but the \$50,000 cut-off refers to total spending by the company. Material is from TvB's first annual report.

HERE ARE 155 FIRMS WHO SPENT \$50,000 OR MORE ON I.D.'S IN 1956

A

American Tobacco Co.
Hit Parade Cigarettes
Lucky Strike
Cigarettes
Pall Mall Cigarettes

Anderson, Clayton & Co.
Meadolake Margarine
Mrs. Tucker's
Margarine
Mrs. Tucker's
Shortening

Associated Products,
Inc.
5 Day Deodorant Pads

Avoset Co.
Avoset Dairy Cream
Qwip Whipped Cream

B

B. T. Babbitt Co., Inc.
BAB-O Cleanser
Cameo Cleanser
Glim Detergent

Baird's, Mrs., Bakery
Baird Bread

Best Foods, Inc.
Gold Plate Foods
Hellmann's Mayonnaise
Nucoa Margarine
Rit

Blatz Brewing Co.
Blatz Beer
Triangle Beer

Blumenthal Bros. Choc.
Co.
Candy

Borden Co.
Borden's Inst. Coffee
Dairy Products
Ice Cream

Brown & Haley
Candy Bars

Brown & Williamson
Tobacco Co.
Kool
Raleigh
Viceroy

Burgermeister Brewing
Corp.
Burgermeister Beer

Burrus Mills, Inc.
Lightcrust Cake Mix
Lightcrust Flour
Lightcrust Shortening

Burry Biscuit Corp.
12 Treat Ice Cream
Cookies

C

Carling Brewing Co.,
Inc.
Carling's Black Label
Beer
Carling's Red Cap Ale
Stag Beer

Carter Products, Inc.
Arrid Deodorant
Nair
Rise Shaving Cream

Carvel Co.
Ice Cream

Chrysler Corp.
All Chrysler Corp.,
Cars
Chrysler Cars
Plymouth Cars

Chunky Chocolate Corp.
Chunkies Candy

Coast Federal Sav &
Loan Assoc.

Coca-Cola Co./Bottlers
Buck Beverage
Coca-Cola
76

Colgate-Palmolive Co.
Ajax Cleanser
Brisk Dentifrice
Colgate Bar Soap
Colgate Dental
Cream
Colgate Lustre Net
Halo Shampoo
Merry Detergent
Palmolive Shave
Cream

Colonial Baking Co.
Bread

Colonial Stores, Inc.
Food Stores

Columbia Baking Co.
Champ Bread
Hollywood Bread
Southern Bread
Southern Cake

Commercial Solvents
Corp.
Norway Anti-Freeze
Peak Anti-Freeze

Continental Baking Co.
Hostess Cakes
Morton Frozen Foods
Profile Bread
Staff Bread

Continental Baking Co.
Twinkies
Wonder Bread

Cream of Wheat Corp.
Cream of Wheat

D

Dairymen's League Co-Op
Dairylea Dairy
Products
Dairylea Ice Cream

Delta Air Lines, Inc.

Democratic Party

Donnelly, Reuben H., Co.
Yellow Pages

Dormin, Inc.
Pellex

Drackett Co.
Drano Cleanser
Windex Cleanser

Duffy-Mott Co.
Apple Products

Duncan Coffee Co.

Admiration Coffee Inst.
Admiration Coffee Reg.
Admiration Coffee
Inst./Reg.
Maryland Club Coffee
Inst.
Maryland Club Coffee
Inst./Reg.
Maryland Club Coffee
Reg.

Du Pont, E. I.,
De Nemours
Duco Paints
DuPont Car Wax
DuPont Safety Wax
Institutional
Rosebush Insecticide
Zerex & Zerone
Anti-Freeze

E

East Ohio Gas Co.
Appliances

F

Fanny Farmer Candy
Shops

Fleetwood Coffee Co.
Fleetwood Coffee-
Instant
Fleetwood Coffee
Inst./Reg.
Fleetwood Coffee-
Regular

Florida Citrus
Commission
Citrus Products

Folger, J. A., & Co.
Folgers Coffee Inst.
Folgers Coffee
Inst./Reg.
Folgers Coffee Reg.

Ford Motor Co.
Ford Accessories
Ford Cars
Ford Trucks
Lincoln Cars
Mercury Cars

Frito Co.
Champion Foods
Cheetos
Chili
Fritos
Tatos

G

G. H. P. Cigar
El Producto Cigars
La Palina Cigars

Gallo Winery E. & J.
Burganday Wine
Gallo Wine
Sherry Wine

General Baking Co.
Biscuits
Bond Bread
Grossinger's Rye Bread

General Electric Co.
G.E. Washing
Machine
Hotpoint TV Sets
Telechron Clocks

General Foods Corp.
Birdseye Frozen
Foods
Birdseye Frozen
Poultry
Bliss Coffee
Inst./Reg.

Bliss Coffee Reg.
Gaines Dog Food
Good Seasons
Salad Dress.
Jello Gelatin
Dessert
Jello Puddings
Kool Aid
Maxwell House

Coffee Inst.
Maxwell House Coffee
Inst./Reg.
Maxwell House
Coffee Reg.
Post Toasties
Post's Cereals
Post's Sugar Crisp
Sanka Coffee Inst.
Swansdown Cake

Flour
Swansdown Cake
Mix
Yuban Coffee
Inst./Reg.

General Mills, Inc.
Betty Crocker
Cake Mix
Betty Crocker
Pancake Mix
Betty Crocker
Waffle Mix
Cheerios
Drifted Snow Flour
Gold Medal Flour
Sperry Pancake Mix
Sperry Waffle Mix
Sperry Wheatharts
Surechamp Dog Food

General Motors Corp.
All G.M. Cars
Buick Cars
Chevrolet Cars
Chevrolet Trucks
Frigidaire
Appliances
Oldsmobile Cars
Pontiac Cars
Saginaw Power
Steering

Goetz, M. K.,
Brewing Co.
Country Club Beer
Goetz Beer

Golden Mix, Inc.
Pancake Mix

Great A & P Tea Co.
A & P Food Stores

Grove Laboratories,
Inc.
Bromo-Quinine
Cold Tablets
Citroid
4 Way Cold Tablets

H

Haberle Congress
Brewing
Ale
Beer

Hall, Robert Clothes

Hammer Beverage
Co./Bottlers
Ginger Ale
Soft Drinks

Hand, Peter,
Brewing Co.

Holsum Baking/Bakeries
Bread
Crackers & Cookies

Hood Chemical Co.
EZ Bleach
EZ Starch
Hood Bleach
Hood Starch
33 Bleach
Zero Cleanser

WISN - TV

**HIGH
RATINGS
(ARB)**

**LOW COST
PER M**

**Effective
Merchandising**

**Wide Coverage
In Wisconsin**

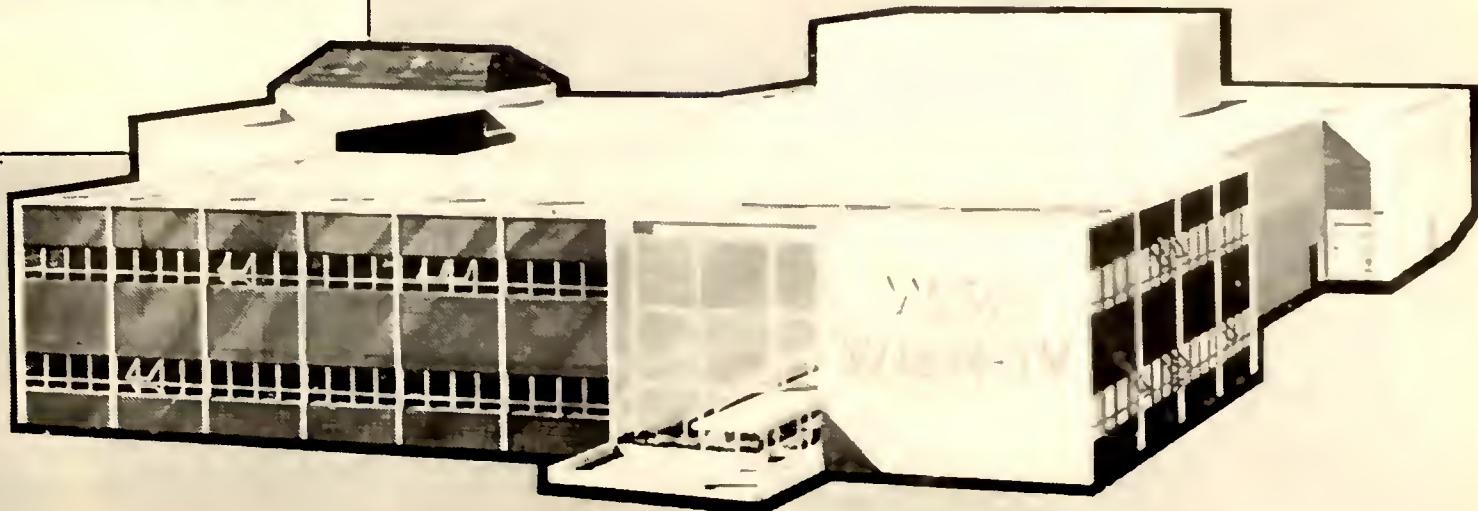
**MILWAUKEE
America's
14th Market**

- 362,400 families
- \$2,248,671,000 effective buying income
- \$1,451,481,000 total retail sales

- Plus coverage of 418,000 additional families beyond the metropolitan area

John B. Soell, Station Manager

Represented by Edward Petry & Co., Inc.



TELEVISION SPENDING, COSTS

BIG I.D. USERS . . . *continued*

Hudson Pulp & Paper Corp.
Paper Napkins

I
Illinois Meat Co.
Broadcast
Canned Meats
Imperial Sugar Co.
Brown Sugar
Cane Sugar
International Salt Co.
Sterling Salt
Ireland's Chili Co.
Barbecue Sauce
Chili
Pit Bar BQ
Sauces

J
J. F. G. Coffee Co.
JFG Coffee Inst.
JFG Coffee Inst. Reg.
JFG Coffee Reg.

Jenney Mfg. Co.
Gas & Oil
Jewell, J. D., Inc.
Jesse Jewell's
Frozen Chicken
Jewel Tea Co., Inc.
Jewel Foods

K
Kellogg Company
Special K Cereal
Various Kellogg
Cereals
Koester's Bakery
Bread
Kroger Co.
Food Stores
Krueger, G., Brewing Co.
Krueger Ale
Krueger Beer
Kuner-Empson Co.
Canned Foods

L
Lanvin Perfums, Inc.
Lanvin Perfumes
Leeming, Thomas, & Co.,
Inc.
Ben-Gay
Leslie Salt Co.
Salt
Lever Brothers Co.
Dove Toilet Soap
Imperial Margarine
Surf Detergent
Wisk

Liggett & Myers
Tobacco Co.
Chesterfield
L & M

Lone Star Brewing Co.
Lone Star Beer

Lorillard, P., & Co.
Kent Cigarettes
Muriel Cigars
Old Gold Cigarettes

Lucky Lager Brewing Co.
Lucky Lager Beer

Ludens, Inc.
Cough Drops
Fifth Ave. Candy Bars

M

M. J. B. Co.
MJB Coffee Instant
MJB Coffee Inst./Reg.
MJB Coffee Regular
MJB Rice
MJB Tea Reg.
Tree Tea Reg.
Marathon Corp.
Northern Napkins
Northern Tissues
Northern Towels
Paper Products
Waxtex

Martin Oil Co.
Martin Oil
Max Factor & Co.
Max Factor
Cosmetics

Meads Baking Co.
Dottie Lee Bread
Meads Bread

Michigan Auto Club

Miles Laboratories, Inc.
Alka-Seltzer
Bactine
One-A-Day Brand
Vitamins
Tabcin

Miller Brewing Co.
Miller High Life Beer

Morris, Philip, & Co.
Marlboro
Parliament
Philip Morris
Spud

N

National Biscuit Co.
Dromedary Foods
Home Town Bread
Millbrook Bread
Nabisco Cookies &
Crackers
Nabisco Shredded
Wheat
NBC Bread
Pal Dog Foods

National Brewing Co.
National Bohemian
Beer
National Premium Beer

National Dairy Products
Kraft Cheese
Kraft Cottage
Cheese
Kraft Mayonnaise
Kraft Orange Juice
Kraft Parkay
Margarine
Kraft—Various
Products
Sealtest Dairy
Products
Sealtest Ice Cream

Nehi Corp./Bottlers
Nehi
Par-T-Pak
Royal Crown Cola

Nestle Co., Inc.
Decaf Instant Coffee
Nescafe Instant
Coffee
Nestle's Chocolate
Bars
Nestle's Cookie Mix
Nestle's Instant
Coffee

O

Ohio Provision Co.
Meat Products
Orkin Exterminating Co.
Pest Control
Ortlieb, Henry F., Co.
Ortlieb Beer

P

Pabst Brewing Co.
Eastside Beer
Pabst Beer
Peoples Gas, Light &
Coke Co.
Utilities

Pepper, Dr., Co./Bottlers
Nu Grape Soft Drinks
Dr. Pepper Soft Drinks

Pepsi Cola Co./Bottlers
Pepsi-Cola

Petri Wine Co.
Italian Swiss Colony
Wine
Petri Wine

Pfeiffer Food Prod. Inc.
Salad Dressing

Plough, Inc.
Mexsana Heat Powder
Mexsana Skin Cream
St. Joseph Aspirin

Prescott, J. L., Co.
Dazzle Bleach
Dazzle Starch

Procter & Gamble Co.
Biz Liquid
Detergent

Big Top Peanut
Butter

Cheer
Comet
Crest
Dash
Duz
Gleem

Ivory Flakes
Jif Peanut Butter

Joy
Lava Soap
Lilt Home

Permanent
Oxydol
Prell Shampoo
Spic & Span
Velvet Blend
Shampoo

R

Radio Corp. of America
RCA Appliances
RCA Radio & TV Sets

Reader's Digest Assoc.
Reader's Digest
Magazine

Republican Party

Revlon, Inc.

Cosmetics
Lipstick
Nail Polish
Satin-Set Pin Curl
Spray
Silicare Baby Lotion
Silken Net Hair Spray

Reynolds, R. J., Tobacco
Co.
Camel

Reynolds,
Cavalier
Salem
Winston

Rheas Bakery
Baked Goods
Ritchie, Harold F., Inc.
Brylcreem
Eno Effervescent

Roto-Rooter Corp.
Plumbing Tool

S

S. S. S. Co.
Neurabalm
S. S. S. Tonic

Safeway Stores, Inc.
Captains Choice Frozen
Fish
Cragmont Beverages
Dairy Products
Food Stores
Guthrie Cookies
Jane Arden Cookies
Lucerne Milk
Poultry
Royal Satin Shortening
Skylark Bread

Salada Tea Co., Inc.
Salada Tea

Sardeau, Inc.
Sardo Bath Oil

Schaefer, F & M,
Brew. Co.
Schaefer Beer

Schlitz, Jos. E., Brewing
Co.

Schlitz Beer

Schonbrunn, S. A., &
Co., Inc.
Savarin Coffee Reg.

Scripto, Inc.
Scripto Pencils
Scripto Pens

Sealy Mattress Co./Drs.
Sealy Mattresses

Seeman Brothers, Inc.
Airwick
White Rose Coffee
Reg.
White Rose Tea Reg.

Serta Assoc.,
Inc./Dealers
Mattresses

Seven-Up Co./Bottlers
Seven-Up

Smith Brothers, Inc.
Cough Drops

Speedway Petroleum
Corp.

Speedway 79 Gas

Standard Brewing Co.
Erin Brew Beer
Standard Ale
Standard Beer

State Line Potato Chip Co.
Potato Chips

Statler Tissue Corp.
Statler Paper
Statler Tissues
Towels

Sterling Drug, Inc.
Dr. Caldwell's
Laxative
Energine

Sterling Drug, Inc. (continued)

Fizrin
Molle Shaving Soap
Phillips Milk
of Magnesia
Z. B. T Baby Powder

Studebaker-Packard
Corp.

Packard Cars
Studebaker Cars

Superior Provision Co.
Meats

Sweets Co. of
America, Inc.
Tootsie Rolls

T

Tea Council of U.S.A.
Tea Promotion

Terry Foods Co.
Terry Frozen Foods

Tetley Tea Co., Inc.
Tetley Tea Regular

Time, Inc.
Life Magazine

U

U. S. Tobacco Co.
Encore

United Vintners, Inc.
Italian Swiss Colony
Wine
Margo Wine
Petri Wines

V

Vick Chemical Co.
Inhalers
Sof-Skin Hand Cream
Vicks Cough Drops
Vicks Cough Syrup
Vicks Vaporub
Vicks Vatronol

W

Ward Baking Co.
Aunt Hannah Bread
Tip Top Bread
Tip Top Cakes
Ward's Bread

West End Brewing Co.
Utica Club Ale
Utica Club Beer

Whitman, Stephen F.,
& Son
Whitman's Candy

Wilkins Rogers Milling Co.
Washington Flour

Williamson-Dickie Mfg.
Co.
Dickie Work Clothes
Mens' Sport Clothing

Wise Potato Chip Co.
Potato Chips

Wrigley, William Jr., Co.
Doublemint Gum
Spearmint Gum

Z

Zippy Products, Inc.
Zippy Liquid Starch



No matter how you slice it!

WROC-TV and
only WROC-TV can
guarantee maximum
circulation throughout
the ROCHESTER area

Take **FIVE** delivered homes, rather than **FOUR**, when you buy the Rochester, New York market. Get the most mileage for your advertising dollars in this rich, prime area where nearly a million people spend more than a billion dollars annually, in one of the nation's first 45 markets.

MARKET COVERAGE

| | | |
|---------------------------|--------------|---------------------------------------|
| HOMES REACHED MONTHLY | 26.2% | MORE than the other Rochester Channel |
| HOMES REACHED ONCE A WEEK | 24.1% | MORE than the other Rochester Channel |

DAYTIME CIRCULATION

| | | |
|-----------------------------|--------------|---------------------------------------|
| HOMES REACHED ONCE A WEEK | 24.0% | MORE than the other Rochester Channel |
| HOMES REACHED DAILY AVERAGE | 27.4% | MORE than the other Rochester Channel |

NIGHTTIME CIRCULATION

| | | |
|-----------------------------|--------------|---------------------------------------|
| HOMES REACHED ONCE A WEEK | 22.3% | MORE than the other Rochester Channel |
| HOMES REACHED DAILY AVERAGE | 18.6% | MORE than the other Rochester Channel |

Represented Nationally by Peters, Griffin, Woodward Television Sales

Rochester's MOST POWERFUL Station



T
T
C

W R O C - T V

CHANNEL 5

SOURCES:

Sales Management Survey 1956
Nielsen No. 2 Spring 1956

A TRANSCONTINENT TELEVISION CORPORATION STATION
Rochester Broadcasting Center • Rochester 3, N. Y. • BUTler 8-8400

Unburied treasure for every sponsor . . . WCCO television's "Magic Island." The three highest-rated children's shows in Twin City history! Each show at least equals the rating of all competing stations combined.* All have audiences from $\frac{1}{3}$ to $2\frac{1}{2}$ times greater than the closest competitive program. Participations available . . . see Peters, Griffin and Woodward.

*May ARB Metropolitan and Outer Area Ratings

WCCO television MINNEAPOLIS
ST. PAUL **Channel 4**
CBS TELEVISION IN THE NORTHWEST



SECTION

4 FILM BASICS

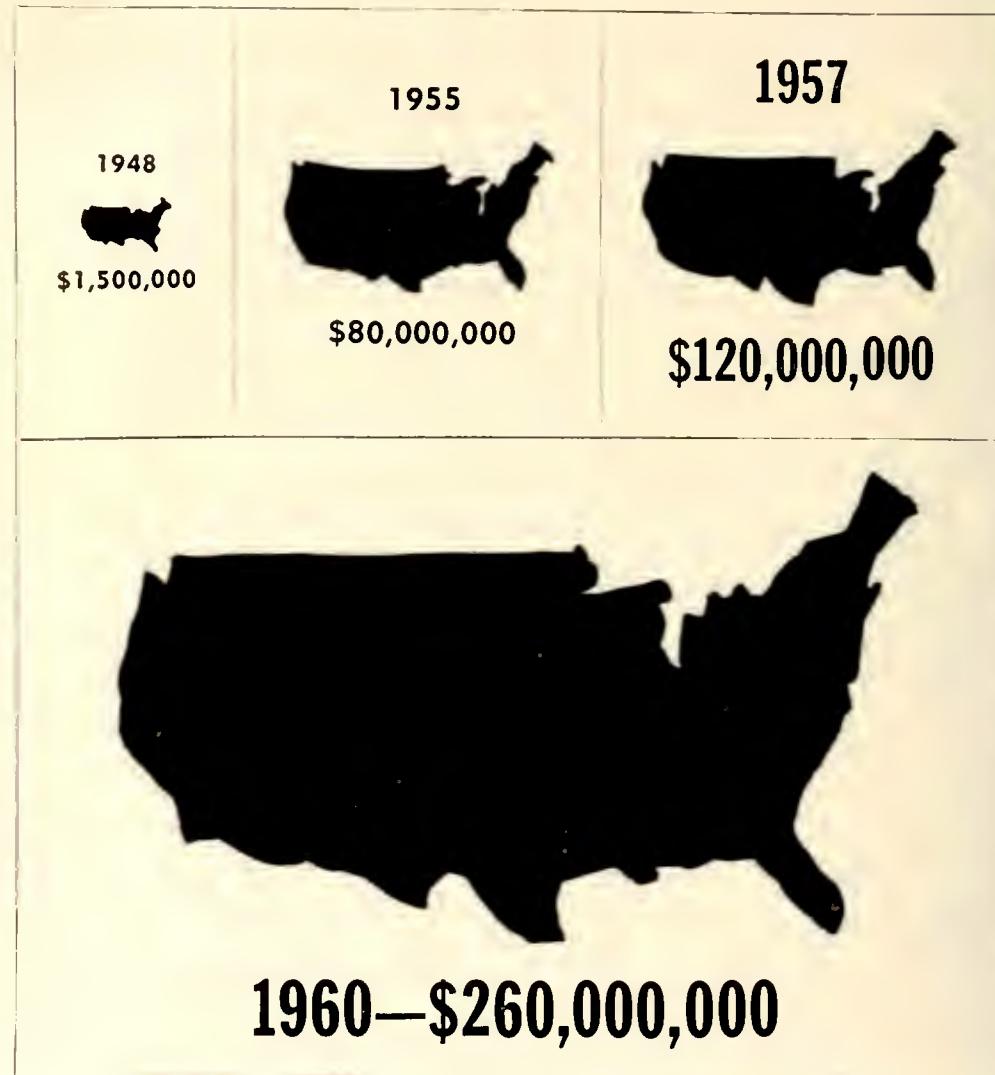
A 12-page section covering today's trends in syndicated and feature film programming; information on how much product is available; what a multi-market lineup costs; audience composition data on half-hour shows; spot show buyers.

FILM BASICS

1. What's the dollar sales volume of the tv film distribution business?

Estimated dollar sales of syndicated and feature film

The tv film business has made tremendous strides during past nine years, is expected to continue growing as fast as tv itself. Dollar estimates through 1957 are SPONSOR's. The 1960 estimate is from CBS Film Sales, is based on projection of all tv ad expenditures.



2. How much film product is available for television?

| | |
|---|--|
| Total No. episodes syndicated film | 24,300 |
| Total No. feature films | 8,700 |
| Total No. short subjects | 11,000 |
| | |
| No. syndicated series by length | 5 & 10 min.: 55 1/4-hour: 180 1/2-hour: 254 hour: 17 |

Source: RKO Television Research, SRDS, Spring 1957.

3. What kinds of syndicated shows are available?

Number of syndicated series available in 1957 by type of programming and length

ADVENTURE

6 $\frac{1}{4}$ hour
5 $\frac{1}{2}$ hour
1-1 hour

TOTAL: 59
(1956: 44)

EDUCATIONAL

4 5 and 10 minute
17 $\frac{1}{4}$ hour
4 $\frac{1}{2}$ hour

TOTAL: 25
(1956: 26)

SCIENCE

6 $\frac{1}{4}$ hour

TOTAL: 7
(1956: 5)

CARTOONS

10-5 and 10 minute
1- $\frac{1}{2}$ hour

TOTAL: 11
(1956: 3)

INTERVIEW

2 5 and 10 minute
5 $\frac{1}{4}$ hour

TOTAL: 7
(1956: 7)

SCIENCE FICTION

4 $\frac{1}{4}$ hour

TOTAL: 4
(1956: 6)

CHILDRENS

8 5 and 10 minute
25 $\frac{1}{4}$ hour
9 $\frac{1}{2}$ hour
1-1 hour

TOTAL: 43
(1956: 38)

MUSICAL

6 5 and 10 minute
16 $\frac{1}{4}$ hour
22 $\frac{1}{2}$ hour

TOTAL: 44
(1956: 40)

SPORTS

4 $\frac{1}{4}$ and 10 minute
32 $\frac{1}{4}$ hour
3 $\frac{1}{2}$ hour
9 1 hour

TOTAL: 60
(1956: 48)

COMEDY

2-5 and 10 minute
5 $\frac{1}{4}$ hour
30 $\frac{1}{2}$ hour

TOTAL: 37
(1956: 35)

MYSTERY

1 5 and 10 minute
1 $\frac{1}{4}$ hour
29 $\frac{1}{2}$ hour

TOTAL: 31
(1956: 34)

TRAVEL

5 and 10 minute
6 $\frac{1}{4}$ hour
3 $\frac{1}{2}$ hour

TOTAL: 10
(1956: 9)

DISCUSSION

1-5 and 10 minute
1 $\frac{1}{4}$ hour
1 $\frac{1}{2}$ hour

TOTAL: 3
(1956: 2)

NEWS & COMMENTARY

6 $\frac{1}{4}$ hour
2 $\frac{1}{2}$ hour

TOTAL: 8
(1956: 7)

VARIETY

3-5 and 10 minute
5 $\frac{1}{4}$ hour
3 $\frac{1}{2}$ hour

TOTAL: 11
(1956: 13)

DOCUMENTARY

1-5 and 10 minute
20 $\frac{1}{4}$ hour
13 $\frac{1}{2}$ hour

TOTAL: 34
(1956: 27)

QUIZ & PANEL

3-5 and 10 minute
7 $\frac{1}{4}$ hour
3 $\frac{1}{2}$ hour

TOTAL: 13
(1956: 13)

WESTERN

2 $\frac{1}{4}$ hour
6 $\frac{1}{2}$ hour
5 $\frac{1}{4}$ hour

TOTAL: 23
(1956: 19)

DRAMA

1-5 and 10 minute
12 $\frac{1}{4}$ hour
44 $\frac{1}{2}$ hour
1-1 hour

TOTAL: 58
(1956: 48)

RELIGIOUS

4-5 and 10 minute
1 $\frac{1}{4}$ hour
3 $\frac{1}{2}$ hour

TOTAL: 8
(1956: 8)

WOMEN'S PROGRAMS

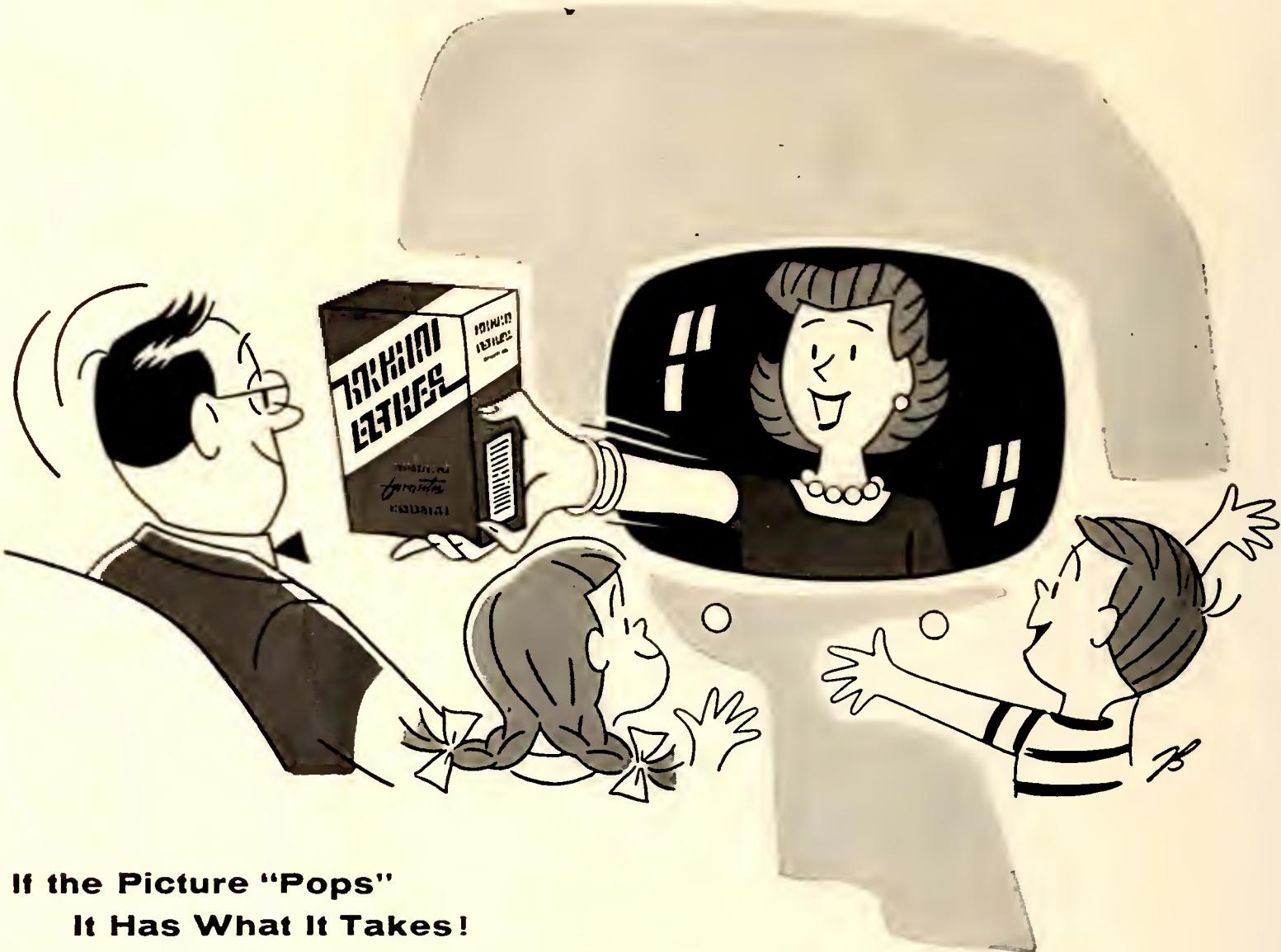
2 5 and 10 minute
6 $\frac{1}{4}$ hour
2 $\frac{1}{2}$ hour

TOTAL: 10
(1956: 12)

NOTE: First figure under each listing in categories above represents number of program series available. For example, "2-5 and 10 minute" means there are two five- and 10-minute series in that category. Figures in parentheses: 1956 total.

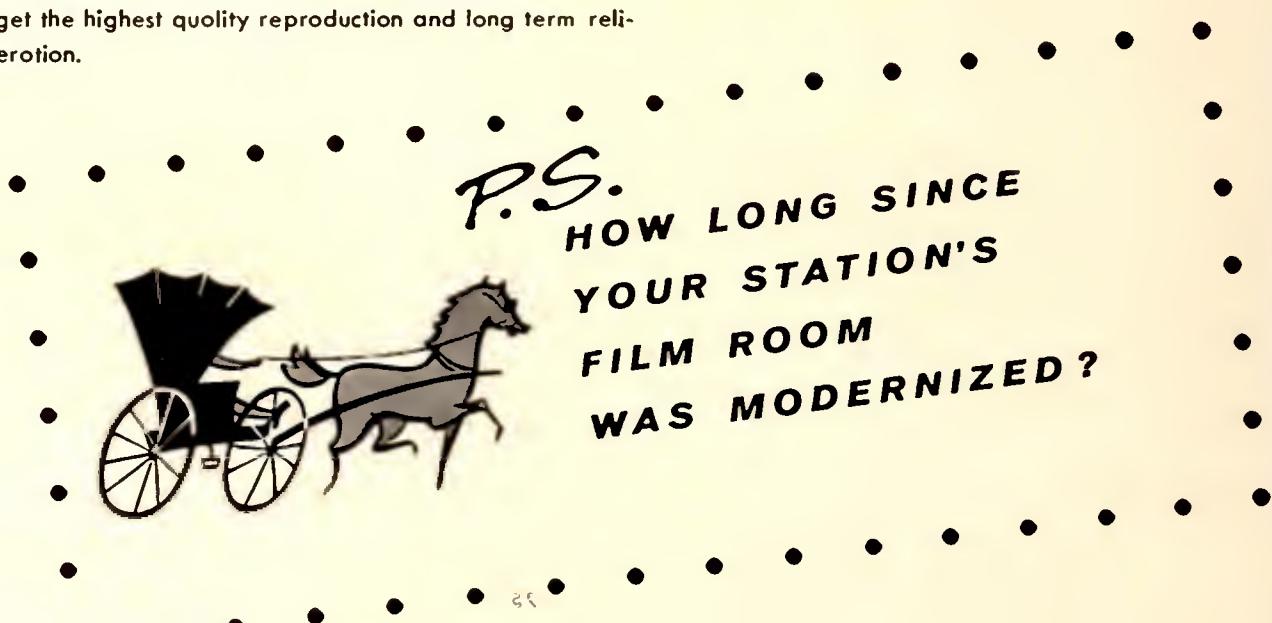
Source: RKO Television Research, SRDS, Spring 1957.

GETTING THE MOST FROM

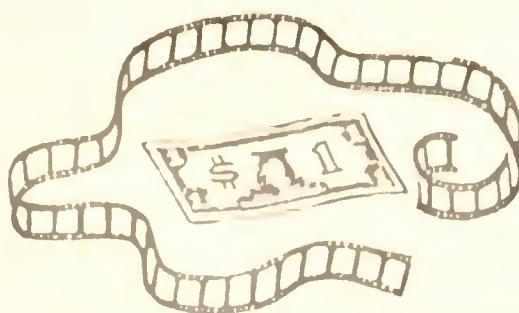


If the Picture "Pops" It Has What It Takes!

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome." Or, for further information write to RCA, Dept. FF-264, Building 15-1, Camden, N. J.



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.

Tm&®

In Canada: RCA VICTOR Company Ltd., Montreal

4. How many syndicated films are run in major markets?

Number of syndicated films run weekly in 14 major markets

| Market | Weekly total | Market | Weekly total |
|-------------------|--------------|---------------------|--------------|
| NEW YORK | 115 | SAN FRANCISCO | 52 |
| LOS ANGELES | 108 | BOSTON | 49 |
| DETROIT | 77 | MIAMI | 49 |
| WASHINGTON | 77 | MINNEAPOLIS | 49 |
| MILWAUKEE | 67 | KANSAS CITY | 44 |
| CHICAGO | 65 | BALTIMORE | 41 |
| ATLANTA | 53 | PHILADELPHIA | 36 |

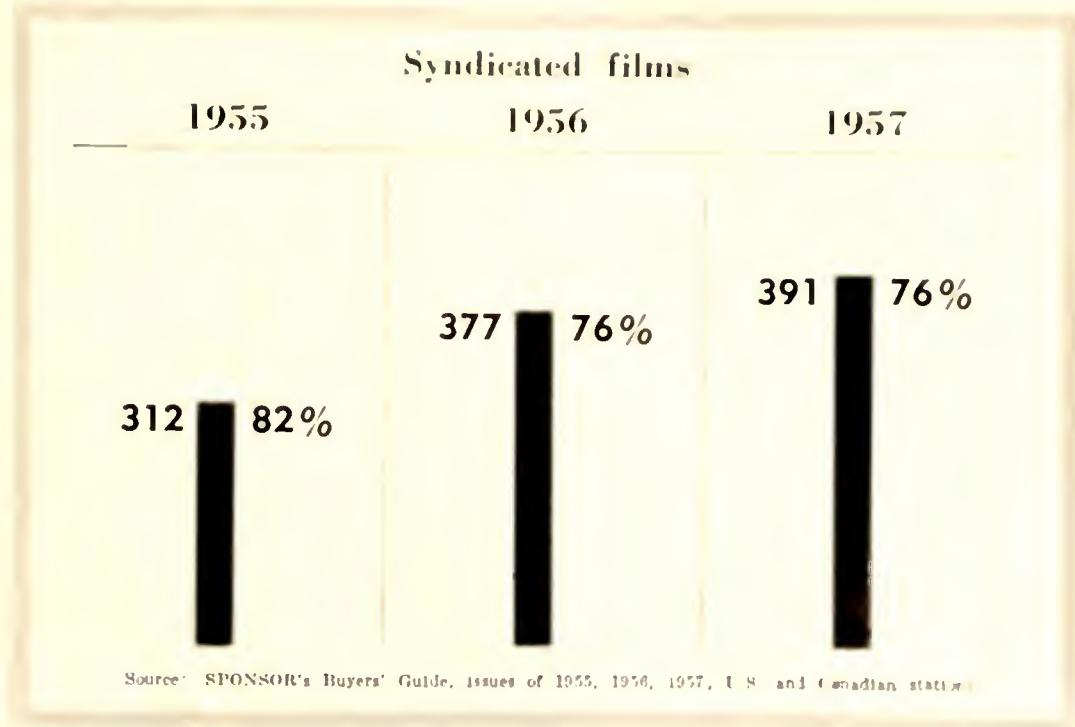
Source: Broadcast Advertisers Reports, tape-recorded data at various weeks during first quarter, 1957.

5. How does number of stations in a market affect film show ratings?

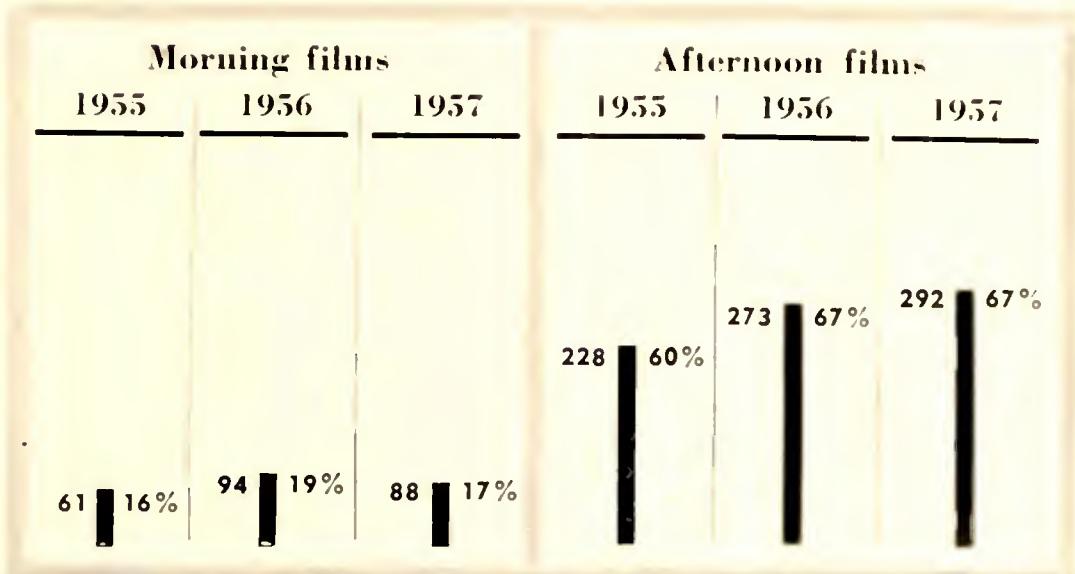
As data to right shows there is a fairly direct relationship between syndicated film ratings and the number of stations in a market. Source of these figures is The Katz Agency's presentation on half-hour films entitled "How to make a tv half-hour work overtime." Ratings are from Pulse, December 1956 and January 1957

| Market | No. Stations | Program | Rating |
|-------------|--------------|---|----------------------|
| Charlotte | 1 | Douglas Fairbanks Presents Waterfront Dr. Hudson's Secret Journal | 62.3 58.8 52.3 |
| Birmingham | 2 | Man Called X Celebrity Playhouse The Whistler | 35.8 27.8 26.3 |
| Columbus | 3 | Highway Patrol San Francisco Beat Sheriff of Cochise | 29.0 26.7 26.5 |
| Chicago | 4 | Annie Oakley Dr. Hudson's Secret Journal I Led Three Lives | 22.5 20.5 17.8 |
| Los Angeles | 7 | Science Fiction Theatre Life of Riley Highway Patrol | 17.7 16.8 16.3 |

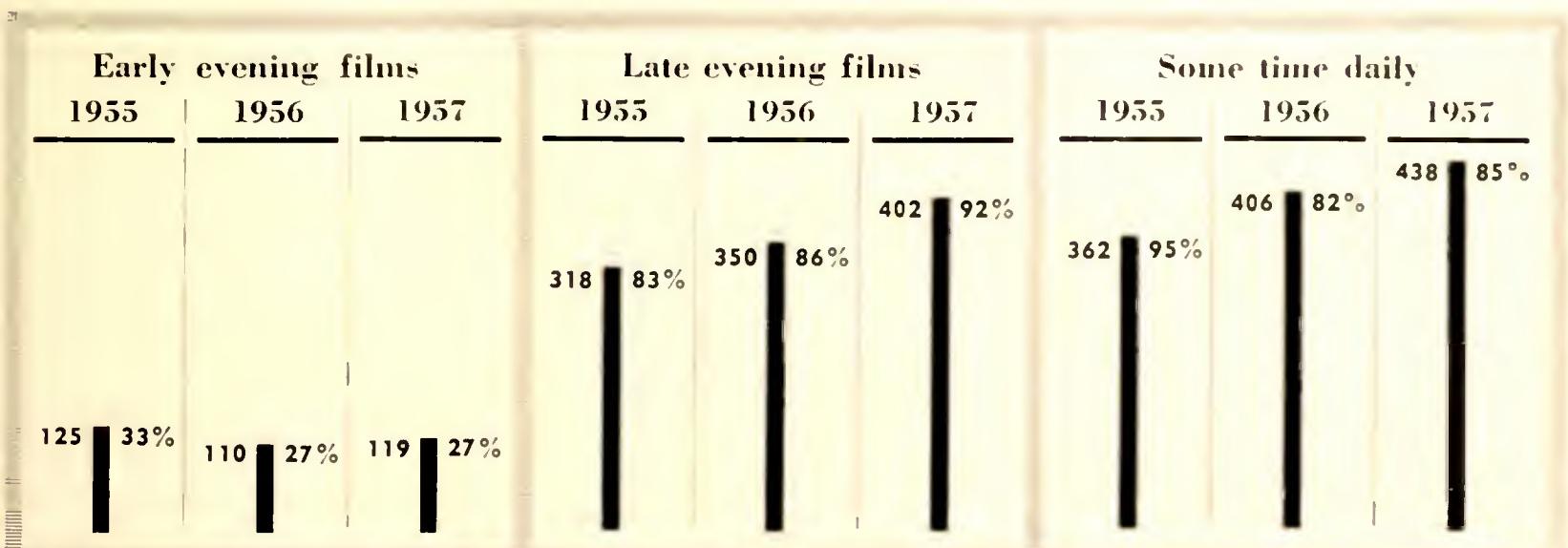
**6. How many stations
use syndicated film
on a daily basis?**



**7. What is the
number and percent
of stations using
feature film during
various times daily?**



Bar charts to the right and below are based on recent "Buyers' Guides"; 1955 data are based on 381 stations responding; 1956 data are based on 495; 1957 are based on 515



8. What are multi-market time costs for half-hour films?

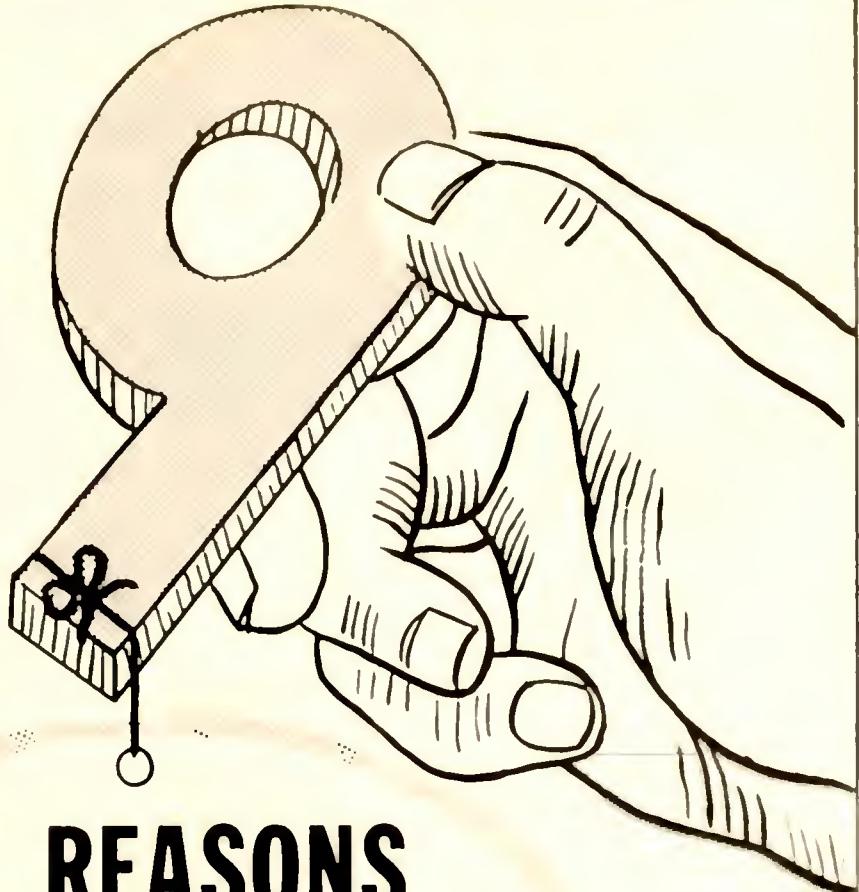
Spot rates for half-hour film program in 60 leading markets (26-time alternate week basis)

| MARKET | HIGHEST RATE* MON.-FRI. | LOWEST RATE** 7-11 P.M., MON.-FRI. |
|--------------------------|----------------------------|---------------------------------------|
| Albany-Schenectady-Troy | \$ 627.00 | \$ 627.00 |
| Atlanta | 570.00 | 427.50 |
| Baltimore | 900.00 | 468.00 |
| Boston | 1,800.00 | 1,165.50 |
| Buffalo | 630.00 | 630.00 |
| Charlotte | 600.00 | 364.50 |
| Chicago | 2,340.00 | 1,170.00 |
| Cincinnati | 684.00 | 384.75 |
| Cleveland | 1,111.50 | 729.00 |
| Columbus | 456.00 | 285.00 |
| Dallas-Ft. Worth | 627.00 | 299.25 |
| Dayton | 475.00 | 427.50 |
| Detroit | 1,404.00 | 972.00 |
| Grand Rapids-Kalamazoo | 741.00 | 555.75 |
| Huntington-Charleston | 475.00 | 313.50 |
| Indianapolis | 780.00 | 684.00 |
| Johnstown | 570.00 | 513.00 |
| Kansas City | 756.00 | 384.00 |
| Los Angeles | 2,034.40 | 958.80 |
| Louisville | 553.50 | 378.00 |
| Milwaukee | 690.00 | 690.00 |
| Minneapolis-St. Paul | 912.00 | 427.50 |
| New Haven | 570.00 | 484.50 |
| New York | 5,188.80 | 2,932.80 |
| Philadelphia | 1,852.50 | 969.00 |
| Pittsburgh | 1,140.00 | 969.00 |
| Providence | 684.00 | 441.75 |
| St. Louis | 810.00 | 540.00 |
| San Francisco | 944.00 | 693.75 |
| Washington, D. C. | 1,080.00 | 450.00 |
| TOTAL 30 MARKETS | 32,005.70 | 20,335.35 |
| Birmingham | 490.00 | 176.00 |
| Cedar Rapids-Waterloo | 337.50 | 202.50 |
| Denver | 438.75 | 243.75 |
| Des Moines | 399.00 | 228.00 |
| Greensboro-Winston-Salem | 370.50 | 342.00 |
| Houston-Galveston | 600.00 | 360.00 |
| Jackson, Miss. | 194.40 | 81.00 |
| Jacksonville | 510.00 | 450.00 |
| Knoxville | 342.00 | 285.00 |
| Memphis | 513.00 | 299.00 |
| Miami | 540.00 | 451.00 |
| Montgomery | 243.00 | 135.00 |
| Nashville | 470.25 | 205.20 |
| New Orleans | 513.00 | 427.50 |
| Norfolk | 555.00 | 510.00 |
| Oklahoma City | 541.50 | 256.50 |
| Omaha | 527.00 | 293.00 |
| Phoenix-Mesa | 270.00 | 145.80 |
| Portland, Ore. | 420.00 | 420.00 |
| Rochester, N. Y. | 399.00 | 399.00 |
| Salt Lake City | 399.00 | 199.50 |
| San Diego | 526.50 | 256.50 |
| Seattle-Tacoma | 627.00 | 357.00 |
| Sioux City | 242.25 | 142.50 |
| Spokane | 342.00 | 228.00 |
| Syracuse | 570.00 | 432.00 |
| Tampa-St. Petersburg | 427.50 | 427.00 |
| Toledo | 570.00 | 570.00 |
| Tulsa | 495.00 | 285.00 |
| Wichita-Hutchinson | 327.75 | 114.00 |
| TOTAL 60 MARKETS | \$45,206.60 | \$29,257.10 |

SOURCE: SRDS, April 1957, from The Katz Agency's "How to make a tv half-hour work overtime."

*Highest Monday-Friday rate classification on highest cost station.

**Lowest rate classification between 7 and 11 p.m., Monday-Friday, on CBS or NBC vhf station, whichever is lower.



BIG REASONS

*why you should buy
WSOC-TV charlotte*

- FREQUENCY DISCOUNT STRUCTURE . . . allows flexible spending
- PROGRAMMING THE BEST OF NBC-ABC
Supplemented by CBS
- 3½ BILLION DOLLAR MARKET
- 2½ MILLION POPULATION CONCENTRATION
- FULLY EQUIPPED . . . AND STAFFED . . .
to handle any sales campaign. Already selected
as a National test station by 1 advertiser.
(Name on request)

- BEST TECHNICAL FACILITIES . . . LATEST EQUIPMENT
Highest tower-Maximum power-Located 18 miles closer to greatest populated area
- ADVERTISING AND PROMOTION . . . Newspapers, Magazines, Billboards, Buses, letters to trade
- EXCLUSIVE IN-STORE MERCHANDISING
in largest chain Super Markets
- AVAILABILITIES IN 14 MILLION DOLLAR WARNER BROTHERS MOVIE PACKAGE . . . plus POPEYE CARTOONS and other local features

**HIGHEST TOWER
TOP POWER**

REPRESENTED BY

H-R Representatives
Nationally

F-J Representatives
Atlanta

WSOC

**Channel 9 • Television
CHARLOTTE, N. C.**

9. What's the audience composition of various syndicated shows?

Audience composition figures for 99 programs

AUDIENCE COMPOSITION



Per 100 viewing homes:

| | Men | Women | Teen | Children | Total |
|----------------------------|-----|-------|------|----------|-------|
| Amos 'n' Andy | 76 | 81 | 10 | 35 | 202 |
| Annie Oakley | 43 | 57 | 15 | 90 | 205 |
| Badge 714 | 70 | 81 | 13 | 54 | 218 |
| Beulah | 53 | 89 | 9 | 20 | 171 |
| Boston Blackie | 75 | 83 | 13 | 35 | 206 |
| Bowling Time | 73 | 61 | 10 | 2 | 146 |
| Brave Eagle | 53 | 49 | 12 | 75 | 189 |
| Buffalo Bill Jr. | 34 | 27 | 14 | 90 | 165 |
| Captain David Grief | 57 | 59 | 13 | 25 | 154 |
| Captain Midnight | 27 | 30 | 12 | 89 | 158 |
| Celebrity Playhouse | 69 | 92 | 10 | 27 | 198 |
| Championship Bowling | 83 | 62 | 14 | 11 | 170 |
| China Smith | 75 | 71 | 11 | 39 | 196 |
| Cisco Kid | 59 | 42 | 17 | 86 | 204 |
| City Detective | 79 | 83 | 15 | 24 | 201 |
| Code 3 | 79 | 82 | 13 | 23 | 197 |
| Corliss Archer, Meet..... | 62 | 71 | 16 | 31 | 180 |
| Count of Monte Cristo | 64 | 72 | 16 | 28 | 180 |
| Cowboy G-Men | 39 | 37 | 17 | 85 | 178 |
| Crosscurrent | 61 | 69 | 15 | 27 | 172 |
| Crunch and Des | 72 | 77 | 16 | 47 | 212 |
| Dangerous Assignment | 79 | 88 | 14 | 20 | 201 |
| Dateline Europe | 78 | 85 | 13 | 16 | 192 |
| Death Valley Days | 81 | 79 | 14 | 39 | 213 |
| Dr. Christian | 75 | 92 | 12 | 24 | 203 |
| Dr. Hudson's Seer. Journ. | 79 | 84 | 15 | 11 | 189 |
| Esso Golden Playhouse.... | 70 | 83 | 8 | 22 | 183 |
| Falcon, The | 79 | 82 | 16 | 14 | 191 |
| Federal Men | 78 | 70 | 14 | 15 | 177 |
| Flash Gordon | 63 | 67 | 12 | 79 | 221 |
| Foreign Legionnaire | 67 | 55 | 13 | 64 | 199 |
| Frontier | 74 | 81 | 13 | 23 | 191 |
| Frontier Doctor | 70 | 78 | 9 | 18 | 175 |
| Gene Autry | 59 | 54 | 18 | 80 | 211 |
| Gene Autry (Hr.) | 54 | 56 | 17 | 83 | 210 |
| Great Gildersleeve | 76 | 82 | 15 | 29 | 202 |
| Headline | 77 | 79 | 12 | 17 | 185 |
| Highway Patrol | 84 | 90 | 14 | 39 | 227 |
| Hopalong Cassidy | 61 | 53 | 20 | 82 | 216 |
| Hopalong Cassidy (Hr.).... | 55 | 47 | 18 | 84 | 204 |
| I Led Three Lives | 82 | 87 | 16 | 28 | 213 |
| I Search For Adventure.... | 76 | 71 | 17 | 23 | 187 |
| I Spy | 75 | 82 | 14 | 25 | 196 |
| Judge Roy Bean | 44 | 39 | 14 | 77 | 174 |
| Jungle Jim | 31 | 27 | 17 | 89 | 164 |
| Kingdom of The Sea..... | 67 | 64 | 13 | 17 | 161 |
| Kit Carson | 37 | 29 | 16 | 88 | 170 |
| Last of The Mohicans | 31 | 40 | 16 | 79 | 156 |
| Liberace | 34 | 81 | 15 | 13 | 143 |
| Life of Riley | 80 | 85 | 17 | 31 | 213 |

Pulse did the surveying for these figures during April 1957. Study of these figures should be quite helpful to advertisers trying to decide

AUDIENCE COMPOSITION



Per 100 viewing homes:

| | Men | Women | Teen | Children | Total |
|-----------------------------|-----|-------|------|----------|-------|
| Life With Elizabeth | 61 | 85 | 12 | 10 | 168 |
| Little Rascals | 19 | 24 | 17 | 91 | 151 |
| Lone Wolf | 79 | 74 | 15 | 20 | 188 |
| Long John Silver | 37 | 35 | 18 | 85 | 175 |
| Looney Tunes | 19 | 27 | 12 | 95 | 153 |
| Man Behind The Badge | 75 | 89 | 14 | 37 | 215 |
| Man Called X | 82 | 89 | 16 | 18 | 205 |
| Men of Annapolis | 69 | 82 | 15 | 12 | 178 |
| Mickey Rooney Show..... | 64 | 85 | 13 | 37 | 199 |
| Mr. and Mrs. North..... | 80 | 87 | 17 | 20 | 204 |
| Mr. District Attorney..... | 81 | 87 | 13 | 14 | 195 |
| My Favorite Story | 49 | 79 | 11 | 10 | 149 |
| My Little Margie | 74 | 89 | 18 | 30 | 211 |
| O. Henry Playhouse | 67 | 85 | 12 | 23 | 187 |
| Patti Page | 70 | 88 | 17 | 11 | 186 |
| Popeye | 34 | 29 | 15 | 94 | 172 |
| Public Defender | 79 | 85 | 17 | 15 | 196 |
| Racket Squad | 77 | 74 | 13 | 11 | 175 |
| Ramar of The Jungle..... | 28 | 26 | 17 | 93 | 164 |
| Range Rider | 59 | 43 | 14 | 81 | 197 |
| Ray Milland Show | 77 | 84 | 15 | 16 | 192 |
| Rocky Jones, Space Ranger | 22 | 30 | 16 | 79 | 147 |
| Rosemary Clooney | 71 | 85 | 15 | 18 | 189 |
| San Francisco Beat | 79 | 87 | 14 | 22 | 202 |
| Science Fiction Theatre ... | 77 | 63 | 18 | 24 | 182 |
| Sheena Queen of Jungle.... | 49 | 38 | 15 | 79 | 181 |
| Sheriff of Cochise..... | 77 | 62 | 14 | 48 | 201 |
| Sherlock Holmes | 75 | 77 | 16 | 24 | 192 |
| Sky King | 38 | 41 | 18 | 87 | 184 |
| Soldiers of Fortune | 72 | 68 | 13 | 33 | 186 |
| Stage 7 | 74 | 87 | 16 | 9 | 186 |
| Star and The Story..... | 65 | 79 | 8 | 13 | 165 |
| Star Performance | 71 | 84 | 10 | 25 | 190 |
| State Trooper | 81 | 89 | 16 | 31 | 217 |
| S. Donovan, West. Marshal | 52 | 35 | 17 | 84 | 188 |
| Stories of The Century.... | 71 | 83 | 14 | 25 | 193 |
| Studio 57 | 70 | 87 | 15 | 18 | 190 |
| Stu Erwin Show | 74 | 85 | 13 | 14 | 186 |
| Superman | 27 | 25 | 18 | 92 | 162 |
| Susie | 58 | 85 | 12 | 25 | 180 |
| Three Musketeers, The ... | 71 | 77 | 16 | 49 | 213 |
| Unexpected | 65 | 81 | 20 | 38 | 204 |
| Victory At Sea | 77 | 69 | 17 | 12 | 175 |
| Waterfront | 83 | 80 | 16 | 15 | 194 |
| Whirlybirds | 33 | 37 | 17 | 84 | 171 |
| Whistler, The | 85 | 81 | 17 | 14 | 197 |
| Wild Bill Hickok | 57 | 31 | 18 | 81 | 187 |
| Your All Star Theatre..... | 57 | 81 | 14 | 31 | 183 |
| Your TV Theatre | 55 | 82 | 16 | 43 | 196 |

what show to buy. To some extent, audience composition is affected by slots in which they're run. Note popularity of westerns among children.

10. Who uses spot film programming?

Note: Read explanation before using chart.

The companies and brands listed here were all users of TV programming on a spot basis in 1956. The list, taken from the TVB's files, includes firms using live spot TV programming as well. However, though TVB is not able to separate those using live from those using film programming, it is TVB's opinion that the number using live pro-

gramming is very small. So, for all practical purposes the list which follows covers all the important users of spot film programming in the U. S. The companies listed here spent \$50,000 or more on programming during the last year, though individual brands may have spent less. The dollar figures, however, refer to total spot spending in 1956 and not just money spent on locally-placed shows.

| | | | | | |
|--|--------------------|--|---|--|---|
| Affiliated Super Markets | \$132,110 | Formula #9 Hair Cream Formula #9 Shampoo Reddi Kit Sando Reducing Aid Slim Magic Star Nail Super Lanolin Liquid Makeup | 112,100 221,330 140 35,900 191,130 8,930 183,280 | Blatz Brewing Co. Blatz Beer Tempo Beer Triangle Beer | \$330,710 239,710 68,700 2,270 |
| American Bakeries Co. | \$797,330 | Bunny Bread Cook Book Bread Grennan Cake Merita Bread Merita Cake Taystee Bread | 17,220 33,460 115,830 139,650 24,870 166,300 | Black Drug Co. Ammident Greenmint Mouthwash Nyol Polident | \$1,937,800 150,070 11,960 738,000 121,310 |
| American Brewery, Inc. | \$181,200 | American Beer | 181,200 | Band Clothing Stores, Inc. Borden Co. | \$333,250 \$1,483,500 Borden's Inst. Coffee Dairy Products Ice Cream Starlac |
| American Brewing Co. | \$234,160 | Regal Beer Royal Beer | 229,370 4,790 | Associated Products, Inc. Associated Hospital Service | \$1,223,040 \$473,010 Blue Cross Hospitalization Blue Shield |
| American Chicle Co. | \$1,480,380 | Adams Clove Gum Beeman's Gum Certs Chiclets Clorets Dentyne Rolaids | 34,060 111,000 102,670 86,390 360,190 383,770 372,300 | Atchison-Topeka-Santa Fe Atlantic Refining Co. | \$133,650 \$320,580 Rail Travel Atlantic Gas & Oil |
| American Home Products | \$1,965,900 | Chef Boy-Ar-Dee Quality Foods Dennison's Foods Aero Shave Aero Wax Easy-Off Oven Cleaner Wizard Deodorizers | 1,168,710 122,020 24,220 47,190 27,660 28,550 | Ballantine, P., & Sons Bardahl Oil Co. | \$1,852,280 \$347,110 Ballantine Ale Ballantine Beer Oil Additive |
| American Motors Corp. | \$128,910 | Kelvinator Appliances Nash Cars | 68,710 59,620 | Bavarian Brewing Co. | \$276,840 \$276,840 Bavarian Beer |
| American Stores Co. | \$409,240 | Food Stores | 109,210 | Bayuk Cigars Co. | \$77,290 \$113,390 Bayuk Cigars Phillies Cigars |
| American Tabacca Co. | \$1,206,280 | Herbert Tareyton Cigarettes Lucky Strike Cigarettes Pall Mall Cigarettes | 28,800 118,570 390,570 | Beatrice Foods Co. | \$356,870 \$271,910 Meadow Gold Dairy Products |
| Anchor San. & Amer. Heating | \$113,930 | Hleating Supplies | 113,930 | Bekin's Van & Storage Co. | \$113,390 \$113,390 Moving & Storage |
| Anheuser-Busch, Inc. | \$1,534,680 | Budweiser Ale Budweiser Beer | 7,990 1,151,210 | Best Foods, Inc. | \$914,550 \$17,090 Hellmann's Mayonnaise Nucoa Margarine Skippy Peanut Butter |
| Antell, Charles, Inc. | \$2,774,170 | Charles Antell Cosmetics Charles Antell Spray Net Chignon Custom Mop | 1,686,160 31,410 120 110 | Bethlehem Steel Co. | \$181,510 \$181,510 Steel Products |
| | | | | Better Living Enterprises | \$1,312,440 \$636,200 Various Household Products Appliances |
| | | | | | \$603,270 |

(Continued)

SPOT FILM CLIENTS . . . continued

| | | | | | |
|---------------------------------------|--------------------|----------------------|-----------------|-----------------|--------|
| Carnation Co. | \$1,154,340 | Dean Milk Co. | \$73,580 | Evaporated Milk | 2,730 |
| Alber's Cereals | 24,000 | Dairy Products | 73,580 | Ice Cream | 11,030 |
| Alber's Cornflakes | 56,440 | | | | |
| Alber's Flapjack Mix | 29,750 | | | | |
| Alber's Oats | 16,490 | | | | |
| Carnation Malted Milk | 3,510 | | | | |
| Dairy Products | 121,510 | | | | |
| Dacaseus Milk | 6,300 | | | | |
| Evaporated Milk | 129,190 | | | | |
| Friskies Dog Food | 671,080 | | | | |
| Gold Cross Milk | 16,430 | | | | |
| Ice Cream | 12,870 | | | | |
| Instant Milk | 25,330 | | | | |
| Topic Canned Milk | 8,930 | | | | |
| Carter Products, Inc. | \$4,535,210 | | | | |
| Arrid Deodorant | 1,470,260 | | | | |
| Carter's Little Liverpills | 1,202,670 | | | | |
| Nair | 1,074,830 | | | | |
| Rise Shaving Cream | 787,140 | | | | |
| Chesty Foods, Inc. | \$188,830 | | | | |
| Potato Chips | 188,830 | | | | |
| Chock-Full-O Nuts | \$308,350 | | | | |
| Coffee Regular | 308,350 | | | | |
| Chrysler Corp. | \$1,914,160 | | | | |
| All Chrysler Corp., Cars | 28,570 | | | | |
| Chunky Chocolate Corp. | \$195,850 | | | | |
| Chunkies Candy | 195,850 | | | | |
| Cities Service Co. | \$271,830 | | | | |
| Cities Service Gas & Oil | 271,830 | | | | |
| Clairol, Inc. | \$128,010 | | | | |
| Miss. Clairol | 128,010 | | | | |
| Clinton Merchandising Corp. | \$383,410 | | | | |
| Clothing | 383,410 | | | | |
| Coca-Cola Co., Bottlers | \$3,697,460 | | | | |
| Coca-Cola | 3,683,910 | | | | |
| Colgate-Palmolive Co. | \$7,314,700 | | | | |
| Ad Detergent | 167,320 | | | | |
| Brisk Dentifrice | 1,447,160 | | | | |
| Colgate Dental Cream | 2,539,320 | | | | |
| Colgate Shave Cream | 442,500 | | | | |
| Deodorant Beauty Soap | 253,800 | | | | |
| Halo Shampoo | 280,910 | | | | |
| Palmolive Shave Cream | 498,240 | | | | |
| Palmolive Soap | 7,560 | | | | |
| Rapid Shave Cream | 343,080 | | | | |
| Vel Detergent | 598,660 | | | | |
| Veto Deodorant | 83,090 | | | | |
| Colonial Stores, Inc. | \$274,620 | | | | |
| Food Stores | 274,620 | | | | |
| Continental Baking Co. | \$5,732,480 | | | | |
| County Fair Bread | 33,480 | | | | |
| Hostess Cakes | 719,400 | | | | |
| Morton Frozen Foods | 1,160,270 | | | | |
| Profile Bread | 975,460 | | | | |
| Staff Bread | 292,400 | | | | |
| Twinkies | 75,600 | | | | |
| Wonder Bread | 2,366,080 | | | | |
| Wonder Rolls | 5,870 | | | | |
| Continental Oil Co. | \$507,900 | | | | |
| Conoco Gas & Oil | 507,900 | | | | |
| Cott Beverages, Inc., Bottlers | \$118,820 | | | | |
| Soft Drinks | 118,820 | | | | |
| Dawson Brewing Co. | \$65,120 | | | | |
| Dawson's Ale | 25,660 | | | | |
| Dawson's Lager Beer | 39,460 | | | | |
| Dean Milk Co. | | | | | |
| Dairy Products | | | | | |
| Drewry's Ltd. | | | | | |
| Drewry's Ale | | | | | |
| Drewry's Beer | | | | | |
| Duffy-Mott Co. | | | | | |
| Apple Products | | | | | |
| Sunsweet Prune Juice | | | | | |
| Du Pont, E. I., De Nemours | | | | | |
| Duco Paints | | | | | |
| Institutional | | | | | |
| Motor Oil Additive | | | | | |
| Nylon Products | | | | | |
| Remington Guns & Ammunition | | | | | |
| Zerex & Zerone Anti-Freeze | | | | | |
| Duquesne Brewing Co. | | | | | |
| Duquesne Ale | | | | | |
| Duquesne Beer | | | | | |
| E & B Brewing Co. | | | | | |
| Ale | | | | | |
| Beer | | | | | |
| Eastern Air Lines, Inc. | | | | | |
| Air Travel | | | | | |
| Eastman Kodak Co. | | | | | |
| Cameras | | | | | |
| Films | | | | | |
| Electric Auto-Lite Co. | | | | | |
| Batteries | | | | | |
| Emerson Drug Co. | | | | | |
| Bromo Seltzer | | | | | |
| Emerson Radio & Phono. | | | | | |
| Emerson Radios | | | | | |
| Emerson TV Sets | | | | | |
| Englander Co. Dealers | | | | | |
| Mattresses | | | | | |
| Esslinger's, Inc. | | | | | |
| Beer | | | | | |
| Esso Standard Oil Co. | | | | | |
| Esso Gas & Oil | | | | | |
| Flit | | | | | |
| Faith For Today, Inc. | | | | | |
| Religion | | | | | |
| Falls City Brewing Co. | | | | | |
| Beer | | | | | |
| Fallstaff Brewing Corp. | | | | | |
| Falstaff Beer | | | | | |
| Fels & Co. | | | | | |
| Fels Naptha Inst. Granules | | | | | |
| Fels Naptha Soap Chips | | | | | |
| Felton, Sibley & Co., Inc. | | | | | |
| Paint | | | | | |
| Florida Citrus Commission | | | | | |
| Citrus Products | | | | | |
| Ford Motor Co. | | | | | |
| Ford Cars | | | | | |
| Ford Tractors | | | | | |
| Ford Trucks | | | | | |
| Lincoln Cars | | | | | |
| Mercury Cars | | | | | |
| Foremost Dairies, Inc. | | | | | |
| Dairy Products | | | | | |
| Frito Co. | | | | | |
| Champion Foods | | | | | |
| Cheetos | | | | | |
| Fritos | | | | | |
| Tatos | | | | | |
| Frontier Foods Corp. | | | | | |
| Flav-R Straws | | | | | |
| Fuller, W. P., & Co. | | | | | |
| Fuller Paints | | | | | |
| G. H. P. Cigar | | | | | |
| El Producto Cigars | | | | | |
| La Palina Cigars | | | | | |
| Lovera Cigars | | | | | |
| Gallo Winery E. & J. | | | | | |
| Gallo Wine | | | | | |
| General Cigar Co. | | | | | |
| Robert Burns Cigarrillos | | | | | |
| Robert Burns Cigars | | | | | |
| Van Dyck Cigars | | | | | |
| White Owl Cigars | | | | | |
| General Electric Co. | | | | | |
| G.E. Appliances | | | | | |
| G.E. Bulbs | | | | | |
| G.E. Radios | | | | | |
| G.E. Washing Machines | | | | | |
| Hotpoint Appliances | | | | | |
| Telechron Clocks | | | | | |
| General Electric Supply | | | | | |
| G.E. Appliances | | | | | |
| Hotpoint Appliances | | | | | |
| General Foods Corp. | | | | | |
| Bakers' Inst. Chocolate | | | | | |
| Birdseye Frozen Foods | | | | | |
| Good Seasons Salad Dress. | | | | | |
| Maxwell House Coffee Inst. | | | | | |
| Maxwell House Coffee | | | | | |
| Inst. Reg. | | | | | |
| Post's Cereals | | | | | |
| Post's Grape-Nuts, Flakes | | | | | |
| Post's Sugar Crisp | | | | | |
| General Mills, Inc. | | | | | |
| Answer Cake Mix | | | | | |
| Bisquick | | | | | |
| Cheerios | | | | | |
| Gold Medal Flour | | | | | |
| Kix Cereal | | | | | |
| Sugar Jets | | | | | |
| Trix Cereal | | | | | |
| Various Cereals | | | | | |
| Wheaties | | | | | |
| General Motors Corp. | | | | | |
| AC Spark Plugs | | | | | |
| All G.M. Cars | | | | | |
| Buick Cars | | | | | |
| Chevrolet Cars | | | | | |
| Chevrolet Trucks | | | | | |
| Delco Batteries | | | | | |
| Frigidaire Appliances | | | | | |
| Oldsmobile Cars | | | | | |
| Pontiac Cars | | | | | |
| General Tire & Rubber Co. | | | | | |
| General Tires | | | | | |
| Genesee Brewing Co. | | | | | |
| Genesee Ale | | | | | |
| Genesee Beer | | | | | |

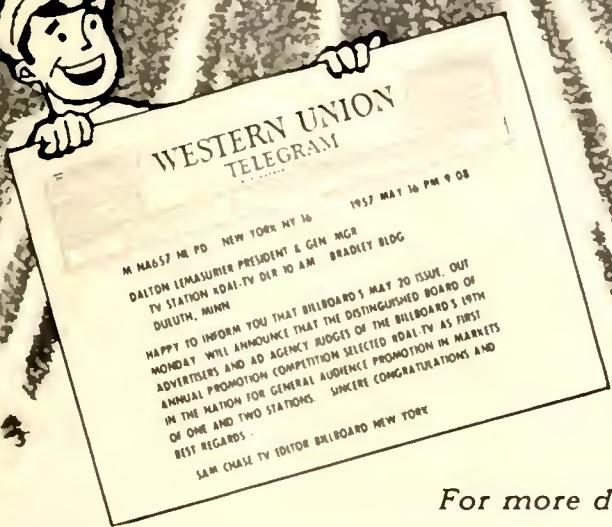
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First Again...

19th Annual Billboard Award

FOR 3 CONSECUTIVE YEARS
FIRST IN RADIO! . . .
NOW FIRST IN TV!



AVERY-KNODEL, National Representatives — HARRY HYETT, Minneapolis — W. E. McCLENAHAN, Milwaukee

KDAL TV

HERE ARE THE REASONS:

COVERAGE

29 counties in Northern Minnesota, Wisconsin and Michigan utilizing Minnesota's highest tower (816½ feet above ground, 2049 feet above sea level!) and serving 144,700* TV HOMES.

FACILITIES

100,000 watts on Minnesota's finest Channel - Channel 3 Networks CBS - ABC.

AUDIENCE

First in *every* survey (ARB, NCS, Pulse) taken in Duluth-Superior market. 16 of the top 17 network shows in March 1957, ARB.

PROMOTION AND MERCHANDISING

KDAL-TV offers one of the most complete promotion and merchandising programs in the nation. Proof is four **FIRST PLACE** Billboard Magazine promotion awards in Audience and Sales Promotion!

*CBS Research

For more details on an amazing market story, see . . .

FIRST IN THE NATION



KDAL-TV

FIRST IN THE TWIN PORTS

CHANNEL 3—DULUTH, MINNESOTA

SPOT FILM CLIENTS . . . continued

| | | | | | |
|-------------------------------|-------------|------------------------------|-------------|-----------------------------|-------------|
| Gillette Co. | \$1,782,860 | Keebler Biscuit Co. | \$477,430 | Liggett & Myers Tobacco Co. | \$4,400,900 |
| Gillette Blades | 21,900 | Cookies & Crackers | 477,430 | Chesterfield | 1,106,590 |
| Gillette Razors | 49,100 | | | L & M | 3,294,310 |
| Gluek Brewing Co. | \$76,380 | Kellogg Company | \$4,810,530 | Lion Oil Co. | \$70,200 |
| Beer | 76,380 | All Bran | 33,150 | Gas & Oil | 70,200 |
| Gold Seal Co. | \$535,480 | Corn Flakes | 52,640 | Lone Star Brewing Co. | \$432,440 |
| Glass Wax | 293,950 | Gro-Pup Dog Food | 81,120 | Lone Star Beer | 432,440 |
| Snowy Bleach | 240,750 | Rice Krispies | 10,660 | Lorillard, P., & Co. | \$2,148,610 |
| Good Humor Corp. | \$167,810 | Special K Cereal | 1,028,600 | Kent Cigarettes | 188,280 |
| Ice Cream | 167,810 | Sugar Frosted Flakes | 49,770 | Old Gold Cigarettes | 1,958,800 |
| Gordon Baking Co. | \$313,240 | Keystone Steel & Wire Co. | \$48,230 | Lucky Lager Brewing Co. | \$680,600 |
| Silvercup Bread | 313,210 | Fences | 15,440 | Lucky Lager Beer | 680,600 |
| Grant Co. | \$397,070 | Steel & Wire | 32,790 | M. J. B. Co. | \$848,630 |
| Various Mail Order Items | 397,070 | Knomark Mfg. Co. | \$83,570 | MJB Coffec Inst./Reg. | 427,580 |
| Great A & P Tea Co. | \$902,830 | Esquire Shoe Polish | 83,570 | MJB Coffee Regular | 312,980 |
| A & P Food Stores | 902,830 | Knudsen Creamery Co. | \$168,780 | Magees, Inc. | \$71,500 |
| Greyhound Corp. | \$639,470 | Dairy Products | 168,780 | Electrical Appliances | 71,500 |
| Bus Travel | 639,470 | Krantz Brewing Co. | \$65,260 | Magnolia Petroleum Co. | \$254,260 |
| Griesedieck Bro. Brew Co. | \$136,560 | Old Dutch Beer | 65,260 | Mobilgas & Mobiloil | 254,260 |
| Griesedieck Beer | 136,560 | Kresge, S. S., Co. | \$346,610 | Maier Brewing Co. | \$53,050 |
| Gunther Brewing Co. | \$464,550 | Variety Stores | 346,610 | Brew 102 Beer | 53,050 |
| Gunther Ale | 3,810 | Kroger Co. | \$678,160 | Malt-o-Meal Co. | \$323,120 |
| Gunther Beer | 460,740 | Food Stores | 678,160 | Malt-O-Meal | 323,120 |
| Hall, Robert Clothes | 4,450,490 | Krueger, G., Brewing Co. | \$347,170 | Mars, Inc. | \$555,670 |
| Hamm, Theo., Brewing Co. | \$1,309,110 | Krueger Ale | 153,620 | Mars Candy Bars | 496,260 |
| Hamm Beer | 1,309,110 | Krueger Beer | 193,550 | Milky Way Candy Bars | 59,410 |
| Heidelberg Brewing Co. | \$108,520 | Labor Savers, Inc. | \$205,180 | Mayer, Oscar, & Co. | \$567,430 |
| Beer | 108,520 | Homecraft Electric Spray Gun | 205,180 | Mennen Co. | \$595,500 |
| Heinz, H. J. Co. | \$1,334,260 | Langendorf United Bakeries | \$700,740 | Mennen Afta Shave Lotion | 216,580 |
| 57 Varieties Food Prod. | 1,334,260 | Breads | 521,610 | Mennen After Shave Talcum | 1,390 |
| Hekman Biscuit Co. | \$118,650 | Langendorf Bread | 97,800 | Mennen Cream Hair Oil | 1,390 |
| Cookies & Craekers | 118,650 | La Rosa, V., & Sons, Inc. | \$455,650 | Mennen Foam Shave | 86,350 |
| Hinshaw's Dept. Stores | \$54,600 | Macaroni | 400,770 | Mennen Shampoo | 2,490 |
| Hi-V Corp. | \$127,850 | Ravioli | 630 | Mennen Shave Cream | 49,980 |
| Orange Juice Concentrate | 127,420 | Spaghetti | 36,810 | Mennen Skin Bracer | 85,110 |
| Household Finance Corp. | \$503,500 | Lay, H. W., & Co. | \$74,370 | Mennen Spray Deodorant | 44,190 |
| Insurance | 10,070 | Lay's Potato Chips | 71,610 | Mennen Tube Shave | 82,590 |
| Loans | 493,430 | Lee Tire & Rubber Corp. | \$103,890 | Miles Laboratories, Inc. | \$5,354,730 |
| Humble Oil & Refining Co. | \$184,630 | Lee Tires | 103,890 | Alka-Seltzer | 4,498,070 |
| Humble Gas & Oil | 184,630 | Leonard Refineries | \$101,900 | Bactine | 281,950 |
| Independent Grocer's Alliance | \$96,570 | D-X Motor Oil | 36,510 | One-A-Day Brand Vitamins | 429,980 |
| Groceries | 39,000 | Leonard Gas | 65,390 | Miller Brewing Co. | \$281,260 |
| I. G. A. Stores | 57,570 | Lever Brothers Co. | \$4,535,010 | Miller High Life Beer | 281,260 |
| Interstate Bakeries | \$359,880 | Breeze | 64,620 | Molson Brewery, Ltd. | \$148,760 |
| Blue Seal Bread | 50,250 | Dove Toilet Soap | 497,710 | Molson's Ale | 97,950 |
| Bread | 125,280 | Good Luck Margarine | 51,730 | Molson's Beer | 50,810 |
| Butternut Bread | 81,280 | Imperial Margarine | 1,378,220 | Murphy Prods. Co. | \$156,320 |
| Mrs. Karl's Bread | 10,080 | Lifebuoy Soap | 77,570 | Livestock & Poultry Feed | 156,320 |
| Weber's Bread | 54,030 | Lux Liquid Detergent | 15,810 | Narragansett Brewing Co. | \$290,410 |
| Jackson Brewing Co. | \$566,660 | Lux Toilet Soap | 57,950 | Croft Ale | 112,660 |
| Jax Ale | 1,690 | Pepsodent | 118,390 | Narragansett Ale | 77,460 |
| Jax Beer | 564,970 | Rinsol | 288,680 | Narragansett Beer | 100,290 |
| Kay, Gerold O., & Assoc. | \$79,720 | Wisk | 1,874,410 | National Airlines, Inc. | \$260,930 |
| Bendix Appliances | 39,860 | Lewis Food Co. | \$657,120 | National Biscuit Co. | \$5,536,500 |
| Crosley Radios | 39,860 | Dr. Ross Cat Food | 270,010 | Dromedary Cake Mix | 983,060 |
| | | Dr. Ross Dog Food | 323,330 | Home Town Bread | 9,020 |
| | | Skippy Dog Food | 61,870 | Master Plan Bread | 142,210 |
| | | Libby, McNeil & Libby | \$412,410 | Milk Bone | 77,370 |
| | | Baby Foods | 189,970 | Millbrook Bread | 20,320 |
| | | Canned Pineapple | 120,660 | | |
| | | Liebmann Breweries, Inc. | \$768,660 | | |
| | | Rheingold Beer | 768,660 | | |

(Continued)

Memo to our readers:

In a further expansion of SPONSOR services - two full factual, interpretive, down-to-earth newsletters will be published in each weekly issue of SPONSOR

SPONSOR-SCOPE - Since 27 October 1956 - Four pages of top trends and happenings for agencies and advertisers (on yellow stock)

FILM-SCOPE - Beginning 3 August 1957 - Two weekly pages capsuling the key events and trends in TV film (on green stock)

Norm Glenn

SPOT FILM CLIENTS . . . continued

| | | | | | |
|-----------------------------------|--------------------|--|---------------------|---|--------------------|
| Nabisco Cookies & Crackers | 3,059,090 | Pearl Brewing Corp. | \$264,420 | Quaker Oats Co. | \$619,200 |
| Nabisco Shredded Wheat | 178,110 | Pearl Beer | 264,420 | Aunt Jemima Corn Meal | 18,640 |
| Nabisco Shredded Wheat Jrs | 203,670 | | | Aunt Jemima Flour | 6,060 |
| Nabisco Various Cereals | 166,270 | Pepper, Dr., Co. Bottlers | \$716,790 | Aunt Jemima Pancake Mix | 49,420 |
| NBC Bread | 170,340 | Dr. Pepper Soft Drinks | 700,910 | Aunt Jemima Waffle Mix | 13,820 |
| Pal Dog Foods | 23,150 | Petersen Baking Co. | \$114,890 | Corn Bread Mix | 394,450 |
| Ranger Joe Cereal | 12,930 | Peter Pan Bread | 114,700 | Ful-O-Pep Feed | 15,720 |
| Rice Honeys | 324,430 | Petri Wine Co. | \$497,310 | Quaker Oats | 45,890 |
| Wheat Honeys | 154,060 | G & D Vermont | 24,760 | Various Cereals | 43,190 |
| National Brewing Co. | \$692,150 | G & D Wine | 25,120 | | |
| National Bohemian Beer | 605,220 | Italian Swiss Colony Wine | 310,140 | RCA Dealers | \$96,180 |
| National Premium Beer | 86,930 | Petri Wine | 137,290 | RCA Appliances | 9,670 |
| National Carbon Co. | \$342,690 | Pfeiffer Brewing Co. | \$228,980 | RCA Radios | 750 |
| Eveready Batteries | 204,320 | Beer | 228,980 | RCA TV Sets | 48,800 |
| Prestone Anti-Freeze | 138,370 | Pharmaceuticals, Inc. | \$1,108,580 | Ralston-Purina Co. | \$1,143,750 |
| National Clothing Co. | \$53,650 | Ceritol | 190,060 | Instant Ralston Cereal | 21,710 |
| Notional Dairy Products | \$1,246,530 | Sominex | 63,780 | Poultry Feeds | 6,110 |
| Kraft Various Products | 157,250 | Various Drugs | 62,540 | Purina Chows | 157,060 |
| Sealtest Dairy Products | 153,050 | Zarumim | 33,560 | Purina Dog Chow | 714,570 |
| Sealtest Ice Cream | 68,950 | Phillips Petroleum Co. | \$624,370 | Purina Feeds | 7,180 |
| National Tea Co. | \$136,040 | Phillips 66 Gas & Oil | 618,640 | Ralston Cereals | 141,220 |
| Food Stores | 136,040 | Tires | 5,060 | Ry-Krisp | 93,300 |
| Nationwide Insurance Co. | \$283,100 | Trop-Arctic Motor Oil | 670 | | |
| Natural Gas Co. | \$65,520 | Piel Bros., Inc. | \$1,485,300 | Roth Packing Co. | \$790,620 |
| Natural Gas Utilities | 65,520 | Piel's Beer | 1,485,300 | Canned Meats | 64,840 |
| Nehi Corp./Bottlers | \$1,614,150 | Pillsbury Mills, Inc. | \$692,150 | Chopettes | 320,630 |
| Nehi | 243,340 | Ballard & Ballard Biscuit | 80,820 | Meat Products | 389,510 |
| Royal Crown Cola | 1,328,700 | Ballard Flour | 69,260 | Regal Pale Brewing Co. | \$412,550 |
| Nestle Co., Inc. | \$2,374,920 | Ballard Meal | 2,090 | Regal Pale Beer | 412,550 |
| Decaf Instant Coffee | 717,320 | Feeds | 40,800 | Reilly, Wm. B., & Co., Inc. | \$758,720 |
| Nescafé Instant Coffee | 324,130 | Obelisk Flour | 89,090 | Luzianne Coffee Inst/Reg | 415,340 |
| Nestle's Instant Coffee | 1,098,010 | Pillsbury Cake Mixes | 74,240 | Luzianne Coffee Reg. | 284,230 |
| New England Provision Co. | \$71,710 | Pillsbury Flour | 254,150 | Renoire Corp. | \$74,110 |
| Meats | 71,710 | Pillsbury Pancake Mix | 6,830 | Food Freezer Plan | 74,110 |
| New York Central Railroad | \$85,610 | Pittsburgh Brewing Co. | \$280,750 | Reynolds, R. J., Tobacco Co. | \$1,952,760 |
| Norwich Pharmacol Co. | \$123,670 | Iron City Beer | 183,560 | Camel | 680,690 |
| Pepto-Bismol | 123,670 | Tech Beer | 97,190 | Winston | 806,960 |
| Oertel Brewing Co. | \$139,350 | Power Products, Inc. | \$210,100 | Richfield Oil Corp. | \$543,010 |
| Beer | 139,350 | Baltimore Slicer | 3,600 | Richfield Gas & Oil | 543,010 |
| Ohio Oil Co. | \$299,990 | Blendor | 50,630 | Richmon Brothers Co. | \$154,700 |
| Marathon Gas & Oil | 299,990 | Super Jet Spray Gun | 155,870 | Clothing | 154,700 |
| Oklahoma Oil Co. | \$127,020 | Prince Macaroni Co. | \$94,690 | Roberts, Rev., Orl | \$460,780 |
| Oklahoma Oil | 127,020 | Macaroni | 61,420 | Religion | 460,780 |
| Olympio Brewing Co. | \$149,380 | Spaghetti | 33,270 | Ronzoni Macaroni Co. | \$281,070 |
| Olympia Beer | 149,380 | Procter & Gamble Co. | \$17,522,450 | Macaroni | 281,070 |
| Pabst Brewing Co. | \$1,962,580 | Biz Liquid Detergent | 61,570 | Rosen Roymond Co. | \$78,340 |
| Eastside Beer | 983,430 | Big Top Peanut Butter | 633,770 | RCA Products | 78,340 |
| Pabst Beer | 977,240 | Cheer | 783,770 | Roto-Broil Corp. of Amer. | \$305,090 |
| Pan-Am Southern Corp. | \$381,790 | Crest | 2,818,170 | Rotisseries | 305,090 |
| Pan-Am Gas & Oil | 381,790 | Dash | 1,693,880 | Ruppert, Jacob, Brewery | \$489,400 |
| Pan-American World Airways | \$63,800 | Drene Shampoo | 213,270 | Knickerbrocker Beer | 454,140 |
| Parker Pen Co. | \$60,650 | Duz | 743,500 | Ruppert Beer | 35,260 |
| Parker Pens | 60,650 | Fluffo | 147,610 | Safeway Stores, Inc. | \$978,430 |
| Paxton & Gallagher Co. | \$665,810 | Gleem | 1,609,620 | Food Stores | 694,880 |
| Butter-Nut Coffee Reg. | 665,810 | Ivory Flakes | 1,024,660 | Schaefer, F. & M., Brew. Co. | \$648,040 |
| | | Joy | 1,785,900 | Schaefer Beer | 648,040 |
| | | Lava Soap | 1,288,630 | Schlitz, Jos. E., Brewing Co. | \$638,370 |
| | | Oxydol | 774,220 | Schlitz Beer | 638,370 |
| | | Prell Shampoo | 226,030 | Schluderberg, W.-T. J. | |
| | | Secret Cream Deodorant | 27,390 | Kurdle Co. | \$110,710 |
| | | Tide | 513,820 | Esskay Meats | 110,710 |
| | | Velvet Blend Shampoo | 39,860 | | |
| | | Whirl Liquid Shortening | 36,930 | | |
| | | Zest Beauty Bar | 139,020 | (Continued) | |
| | | Quoker City Choc. & Conf. Co. | \$200,130 | | |
| | | Good & Plenty Candy | 200,130 | | |

WE'VE SAID IT MANY,
MANY TIMES

AND NOW WE'RE
PROVED RIGHT BY

PULSE AREA SURVEY

MAY 6-13, 1957

IN THESE 25 COUNTIES

WWTV
Channel 13
Cadillac, Michigan

REPRESENTED NATIONALLY BY
WEED TELEVISION

IN
168
QUARTER HOURS
SURVEYED
DAILY-6 P.M. TO SIGN-OFF
WWTV
LED IN
152



ANTRIM
BENZIE
CHARLEVOIX
CLARE
CRAWFORD
EMMET
GLADWIN
GRAND TRAVERSE
GRATIOT
ISABELLA
KALKASKA
LAKE
LEELANAU
MANISTEE
MASON
MECOSTA
MIDLAND
MISSAUKEE
MONTCALM
NEWAYGO
OCEANA
OSCEOLA
OTSEGO
ROSCOMMON
WEXFORD

GENE ELLERMAN, V.P.—GEN. MGR.
CADILLAC, MICHIGAN • PROSPECT 5-3478

SPOT FILM CLIENTS . . . continued

| | | | | | |
|---|--------------------|-----------------------------------|--------------------|---|--------------------|
| Schmidt, G., & Sons, Inc. | \$268,830 | Sterling Breweries, Inc. | \$137,880 | U. S. Borox & Chemical Corp. | \$1,097,930 |
| Ale | 63,720 | Beer | 137,880 | Boraxo | 292,080 |
| Beer | 205,110 | | | Twenty Mule Team Borax | 805,850 |
| Schoenling Brewing Co. | \$346,230 | Sterling Drug, Inc. | \$8,823,300 | U. S. Tobacco Co. | \$524,430 |
| Beer | 346,230 | Bayer Aspirin | 2,994,960 | Encore | 482,580 |
| Schonbrunn, S. A., & Co., Inc. | \$281,780 | Dr. Lyon's Dentifrices | 635,830 | United Vintners, Inc. | \$228,990 |
| Savarin Coffee Reg. | 281,780 | Double Danderine | 114,640 | Italian Swiss Colony Wine | 61,060 |
| Scott Paper Co. | \$229,510 | Energine | 438,390 | Petri Wines | 130,990 |
| Cut-Rite Wax Paper | 86,910 | Fizrin | 1,178,190 | Wines | 21,540 |
| Scotkins | 10,950 | Haley's M. O. | 851,930 | | |
| Scott Tissue | 62,230 | Ironized Yeast | 149,900 | United-Whelon Stores Corp. | \$154,440 |
| Scott Towels | 7,460 | Mollé Shaving Soap | 288,090 | Stores | 77,220 |
| Scottie Tissues | 46,560 | Phillips Milk of Magnesia | 1,262,070 | Various Products | 77,220 |
| Soft-Weve | 14,100 | Storz Brewing Co. | \$135,020 | Wagner, August, Breweries | \$76,270 |
| Sealy Mattress Co. Dirs. | \$795,680 | Beer | 135,020 | Augustiner Beer | 33,170 |
| Sealy Mattresses | 795,680 | Strietmann Biscuit Co. | \$143,750 | Gambrinus Beer | 43,100 |
| Seors Roebuck & Co. | \$350,250 | Cookies & Crackers | 143,750 | Walgreen Co. | \$508,580 |
| Stores & Mail Order | 317,250 | Studebaker-Packard Corp. | \$653,210 | Drug Stores | 508,580 |
| Seven-Up Co. Bottlers | \$1,201,450 | Packard Cars | 253,750 | Wonder Co. | \$263,300 |
| Seven-Up | 1,201,450 | Studebaker Cars | 395,610 | Ovalmix | 33,080 |
| Sheaffer, W. A., Pen Co. | \$125,610 | Studebaker Trucks | 3,850 | Ovaltine | 230,220 |
| Sheaffer Pens | 125,610 | Sun Drug Co. | \$123,760 | Word Baking Co. | \$848,230 |
| Shell Oil Co. | \$2,000,220 | Drug Products | 123,760 | Aunt Hannah Bread | 15,840 |
| Shell Gas & Oil | 2,000,220 | Sun Roy Drug Co. | \$128,700 | Tip Top Bread | 641,990 |
| Signol Oil Co. | \$81,000 | Drug Stores | 128,700 | Tip Top Cakes | 159,690 |
| Signal Gas & Oil | 81,000 | Sunshine Biscuit Co. | \$810,070 | Word Drug Co. | \$52,410 |
| Simoniz Co. | \$537,180 | Cookies & Crackers | 810,070 | Drug Chain | 52,410 |
| Ivalon Sponges | 112,950 | Swift & Co. | \$1,091,940 | Werner-Lambert Phormo. Co. | \$5,820,440 |
| Simoniz Floor Wax & Polish | 47,810 | Butter | 450 | Listerine Antiseptic | 1,341,500 |
| Simoniz Hi-Lite Polish | 227,850 | Frozen Foods | 73,510 | Listerine Dentifrice | 1,291,606 |
| Simoniz Polishes | 54,120 | Frozen Meats | 309,160 | Quick Home Permanent | 336,030 |
| Simoniz Waxes | 56,770 | Ice Cream | 113,380 | | |
| Sinclair Refining Co. | \$675,460 | Meat Products | 324,550 | West End Brewing Co. | \$346,060 |
| Sinclair Gas & Oil | 675,460 | Pard Dog Food | 11,150 | Utica Club Ale | 88,580 |
| Singer Sewing Machine Co. | \$66,930 | Poultry | 45,430 | Utica Club Beer | 257,480 |
| Singer Sewing Machines | 66,930 | Table Ready Meats | 36,800 | White King Soap Co. | \$184,670 |
| Skelly Oil Co. | \$139,440 | Vigoro Fertilizer | 2,710 | White King Cleaner | 2,040 |
| Skelgas & Oil | 139,440 | Tofon Distributors, Inc. | \$821,950 | White King Detergent | 126,970 |
| Slenderello Co. | \$399,180 | Avatrons | 48,800 | White King Granulated Soap | 28,080 |
| Reducing Salons | 399,180 | Kobar | 11,970 | White King Toilet Soap | 27,580 |
| Socony Mobil Oil Co. Inc. | \$1,228,650 | Peels | 98,980 | White, Martho, Mills, Inc. | \$174,630 |
| Mobilgas & Mobiloil | 1,228,650 | RX 30 | 11,340 | Fortune Feed | 2,430 |
| Squirt Co. Bottlers | \$177,670 | Tafon | 640,620 | Martha White Cake Mixes | 25,280 |
| Squirt Mixer | 15,920 | Triplehist | 10,240 | Martha White Coffee Inst. Reg. | 500 |
| Squirt Soft Drink | 161,750 | Tasty Baking Co. | \$93,640 | Martha White Corn Meal | 34,950 |
| Standard Food Markets | \$143,610 | Tasty Kake | 93,640 | Martha White Flour | 103,890 |
| Humpty Dumpty Food Mkts | 146,610 | Terre Houte Brewing Co. | \$116,040 | Martha White Jams | 500 |
| Standord Oil Co. of Calif. | \$474,410 | Champagne Velvet Beer | 116,040 | Whitehouse Co. | \$136,740 |
| Calso Gas | 257,310 | Texos Electric Service Co. | \$65,490 | Phonograph Records | 124,910 |
| Chevron Gas | 122,200 | Optical Service | 71,310 | Wiedemann, George, Brewing | \$594,120 |
| RPM Oil | 94,900 | Thrift Drug Co. | \$139,320 | Wiedemann Beer | 594,120 |
| Standord Oil Co. of Ind. | \$1,247,170 | Drug Products | 139,320 | Wilson & Co., Inc. | \$312,050 |
| Standard Gas & Oil | 1,247,170 | Top Value Enterprises | \$1,041,480 | Bak-Rite Shortening | 6,930 |
| Standard Oil Co. of Ohio | \$537,540 | Top Value Trading Stamps | 1,041,480 | Canned Meats | 15,680 |
| Sohio Gas & Oil | 530,390 | Toy Guidance Council | \$92,720 | Ideal Dog Food | 2,360 |
| Tires | 1,430 | Toys | 92,720 | Meats | 278,140 |
| Stegmaier Brewing Co. | \$201,900 | United Gas Co. | \$53,190 | Wilson Dog Food | 360 |
| Stegmaier Ale | 15,860 | Appliances | 10,230 | Wisconsin Electric Power | \$80,830 |
| Stegmaier Beer | 186,040 | Gas | 12,330 | Electric Service | 80,830 |
| | | Utilities | 30,630 | Wisconsin Independent Oil | \$74,330 |
| | | | | Gas & Oil | 74,330 |



"GEE! I'm going to buy that candy!"

He was watching Chicago's top rated daytime TV program—Network or Local — WGN-TV's "Lunchtime Little Theatre" (Average quarter hour rating, 8.3%—June ARB).

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Let our specialists fill you in on some exciting WGN-TV case histories, discuss your sales problems and advise you on current availabilities.

Put "GEE!" in your Chicago sales with

WGN-TV
CHANNEL 9—CHICAGO

11. How do you convert film minutes to footage (and vice versa) ?

TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

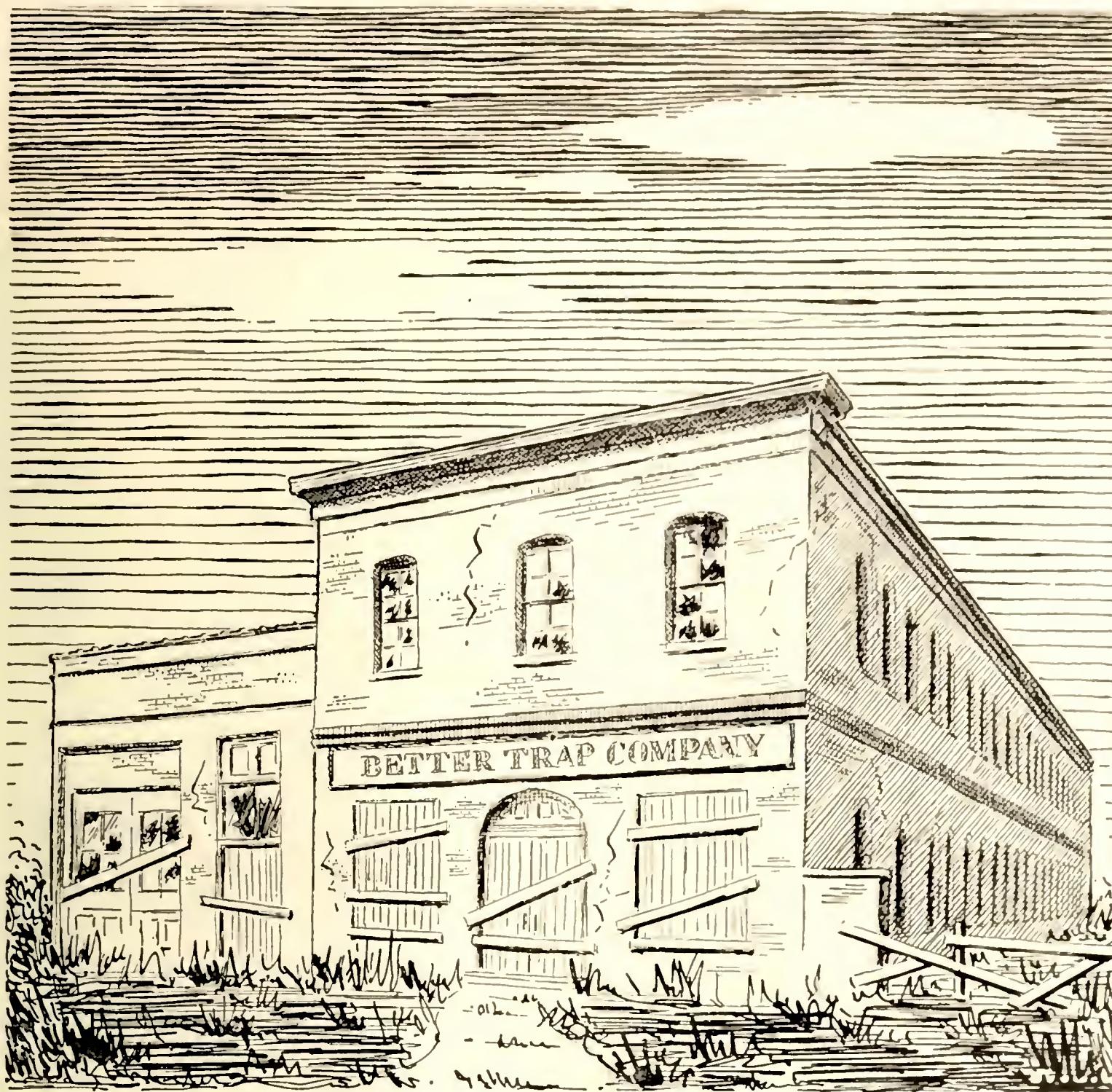
| FOOTAGE TO TIME | | | | FOOTAGE TO TIME | | | | TIME TO FOOTAGE in 35mm. . . . in 16mm | | | | | | |
|-----------------|----|---------|---------|-----------------|----|---------|---------|--|---------|----------------------|------|--------|------|--------|
| in 35mm | | Minutes | Seconds | in 16mm | | Minutes | Seconds | Minutes | Seconds | Tenths of seconds | Feet | Frames | Feet | Frames |
| ½ | 00 | 00 | .33 | ½ | 00 | 00 | .80 | 00 | 00 | .33 | 8 | | 8 | |
| 1 | 00 | 00 | .67 | 1 | 00 | 01 | .67 | 00 | 00 | .50 | 12 | | 12 | |
| 2 | 00 | 01 | .33 | 2 | 00 | 03 | .33 | 00 | 00 | .67 | 16 | | 16 | |
| 3 | 00 | 02 | .00 | 3 | 00 | 05 | .00 | 00 | 01 | .00 | 1 | 8 | 24 | |
| 4 | 00 | 02 | .67 | 4 | 00 | 06 | .67 | 00 | 02 | .00 | 3 | 0 | 1 | 8 |
| 5 | 00 | 03 | .33 | 5 | 00 | 08 | .33 | 00 | 03 | .00 | 4 | 8 | 1 | 32 |
| 6 | 00 | 04 | .00 | 6 | 00 | 10 | .00 | 00 | 04 | .00 | 6 | 0 | 2 | 16 |
| 7 | 00 | 04 | .67 | 7 | 00 | 11 | .67 | 00 | 05 | .00 | 7 | 8 | 3 | 0 |
| 8 | 00 | .05 | .33 | 8 | 00 | 13 | .33 | 00 | 06 | .00 | 9 | 0 | 3 | 24 |
| 9 | 00 | .06 | .00 | 9 | 00 | 15 | .00 | 00 | 07 | .00 | 10 | 8 | 4 | 8 |
| 10 | 00 | .06 | .67 | 10 | 00 | 16 | .67 | 00 | 08 | .00 | 12 | 0 | 4 | 32 |
| 20 | 00 | 13 | .33 | 20 | 00 | 33 | .33 | 00 | 09 | .00 | 13 | 8 | 5 | 16 |
| 30 | 00 | 20 | .00 | 30 | 00 | 50 | .00 | 00 | 10 | .00 | 15 | 0 | 6 | 0 |
| 40 | 00 | 26 | .67 | 40 | 01 | 06 | .67 | 00 | 20 | .00 | 30 | 0 | 12 | 0 |
| 50 | 00 | 33 | .33 | 50 | 01 | 23 | .33 | 00 | 30 | .00 | 45 | 0 | 18 | 0 |
| 60 | 00 | 40 | .00 | 60 | 01 | 40 | .00 | 00 | 40 | .00 | 60 | 0 | 24 | 0 |
| 70 | 00 | 46 | .67 | 70 | 01 | 56 | .67 | 00 | 50 | .00 | 75 | 0 | 30 | 0 |
| 80 | 00 | 53 | .33 | 80 | 02 | 13 | .33 | 01 | 00 | .00 | 90 | 0 | 36 | 0 |
| 90 | 01 | 00 | .00 | 90 | 02 | 30 | .00 | 02 | 00 | .00 | 180 | 0 | 72 | 0 |
| 100 | 01 | 06 | .67 | 100 | 02 | 46 | .67 | 03 | 00 | .00 | 270 | 0 | 108 | 0 |
| 200 | 02 | 13 | .33 | 200 | 05 | 33 | .33 | 04 | 00 | .00 | 360 | 0 | 144 | 0 |
| 500 | 05 | 33 | .33 | 500 | 13 | 53 | .33 | 05 | 00 | .00 | 450 | 0 | 180 | 0 |
| 600 | 06 | 40 | .00 | 600 | 16 | 40 | .00 | 06 | 00 | .00 | 540 | 0 | 216 | 0 |
| 700 | 07 | 46 | .67 | 700 | 19 | 26 | .67 | 07 | 00 | .00 | 630 | 0 | 252 | 0 |
| 800 | 08 | 53 | .33 | 800 | 22 | 13 | .33 | 08 | 00 | .00 | 720 | 0 | 288 | 0 |
| 900 | 10 | 00 | .00 | 900 | 25 | 00 | .00 | 09 | 00 | .00 | 810 | 0 | 324 | 0 |
| 1000 | 11 | 06 | .67 | 1000 | 27 | 46 | .67 | 10 | 00 | .00 | 900 | 0 | 360 | 0 |
| 2000 | 22 | 13 | .33 | 2000 | 55 | 33 | .33 | 20 | 00 | .00 | 1800 | 0 | 720 | 0 |
| 3000 | 33 | 20 | .00 | | | | | 30 | 00 | .00 | 2700 | 0 | 1080 | 0 |

COPYRIGHT 1955 SCREEN GEMS, INC.

Do you know how long it takes 2,683 feet of 35 mm. film to run? See answer below

For film men not equipped with time-footage converters, SPONSOR reproduces one developed by Peter Keane of Screen Gems. It permits calculations from footage to time and vice versa for both 16 mm. and 35 mm. It goes up to 33 minutes of running time for 35 mm. and 55 minutes for 16 mm. The figures are based on standard rates of travel in tv projectors. Since film people are familiar with standard-length films, the chart is useful in figuring out odd lengths of time and footage. In such cases, the user breaks down the figures into those already calculated in the

chart and merely adds them together. For example, if the user wants to find out how long 2,683 feet of 35 mm. will run, he goes about it this way. Referring to the chart shows that 2,000 feet runs 22 minutes and 13 seconds; 600 feet runs six minutes and 40 seconds; 80 feet runs 53 seconds and three feet runs about two seconds. That makes a total of 28 minutes and 108 seconds or 29 minutes and 48 seconds. The chart should also be useful in commercial production, where short lengths are common and careful calculations essential for tv's split-second timing.



MOUSETRAP, STEAM TRAP, SEWER TRAP

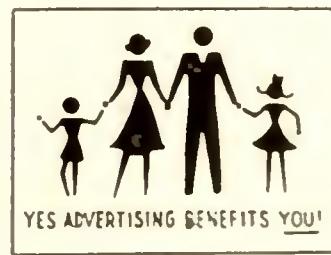
...it makes no difference

. . . the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

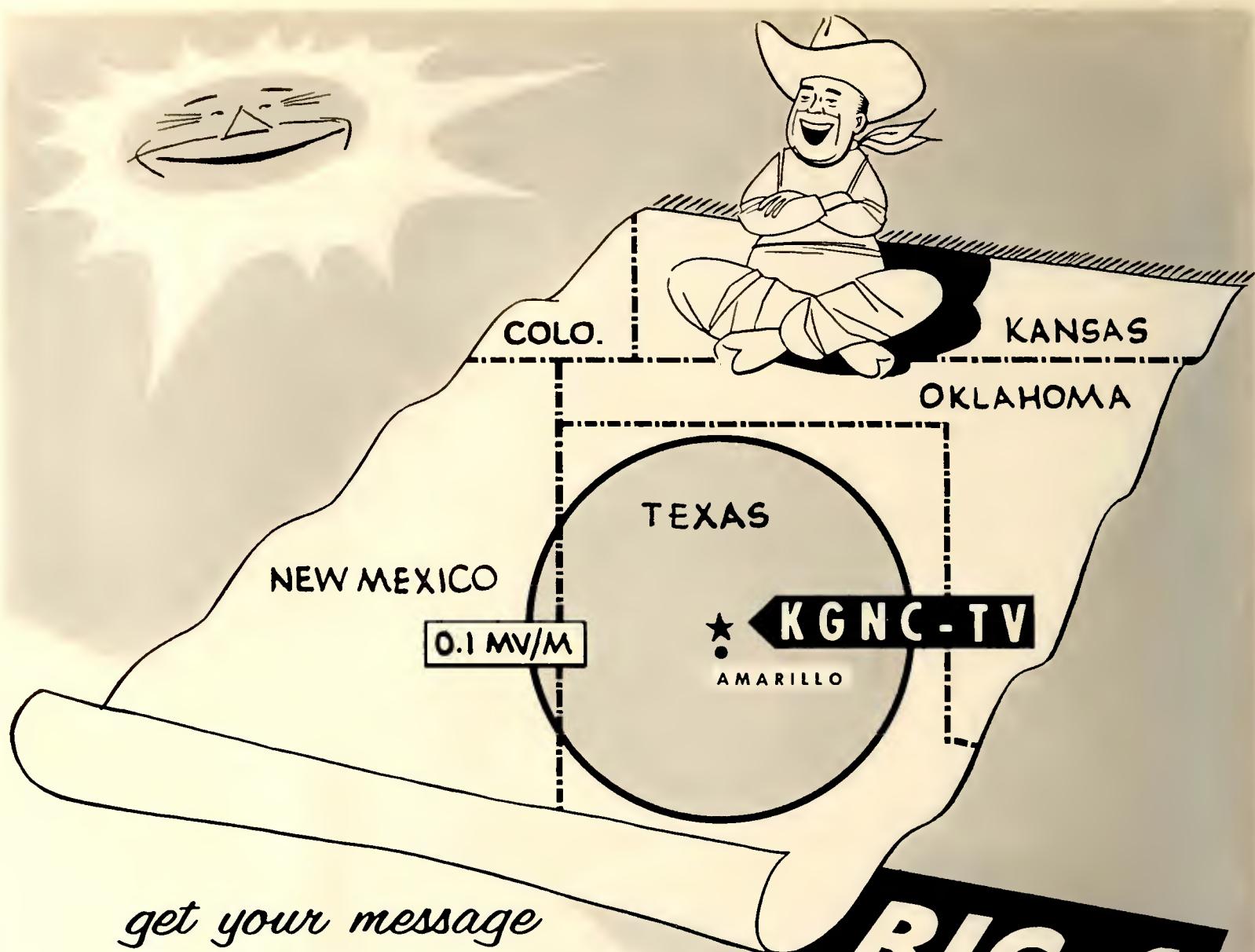
Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads

to mass production and volume sales . . . which means lower costs and lower prices.

Yes, "Advertising Benefits You" . . . specially business-paper advertising.



SPONSOR PUBLICATIONS INC



*get your message
on the magic
GOLDEN SPREAD
where great things
are happening*

**BIG 4
IS THE
BIG BUY**

KGNC-TV is a station of specialists.
Our weatherman is a graduate meteorologist
who does nothing but weather forecasts.
Our sports man is exactly that—and one of
the best. Our news men are specialists in news.
That is their sole job. We maintain a
complete farm department in connection
with radio with two full-time men assigned
to do nothing but handle farm news
and programming.

You can't go wrong when you buy Big 4!

KGNC-TV

Channel 4
AMARILLO, TEXAS

C O N T A C T A N Y K A T Z M A N !

SECTION

5 COLOR BASICS

A survey of U.S. tv stations showing their color tv status, including whether they are equipped for network color transmission; local slide, local film, local live transmission. Includes box score on total U.S. color status.

COLOR BASICS

Box score on stations equipped for network and local colorcasting

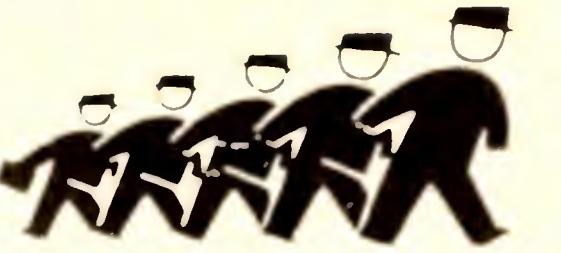
Below are results of a SPONSOR survey of tv stations which reported their color status to CBS, NBC or Standard Rate and Data Service as of June 1957. (For color status as of June 1956, see 10th Annual Fall Facts Basics, 1956.)

Here's the box score on type of color transmission for which the stations are now equipped or will soon be:

Some 281 stations (55%) can transmit network color

(Continues page 136)

WORKING PARTNERS



FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President



We've been moving steadily forward, since the day H-R was started by a group of Working Partners. Our list of stations has had a healthy growth; our staff has steadily increased; we've added offices from coast-to-coast. Yet while we have been moving forward, the basic character of H-R has never changed. The H-R Partners are still Working Partners and today, as when we started, "we always send a man to do a man's job."

380 Madison Ave.
New York 17, N. Y.
Oxford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431

6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUKon 2-5837

416 Rio Grande Bldg.
Dallas, Texas
Riverside 2-5148

101 Marietta Street
Atlanta, Georgia
JACKSON 3-7797

520 Lovett Boulevard
Room No. 1D
Houston, Texas
JACKSON 8-1601

910 Royal Street
Canal 3917
New Orleans, La.

529 Pan American Bank
Bldg.
Miami, Florida
FRanklin 3-7753

COLOR BASICS

shows, an increase of some 61 stations over June 1956.

There are 81 stations (16%) equipped to transmit local color slides. That compares with 75 in 1956.

The figure is 79 stations (17.5%) for transmission of color film locally compared with 74 in 1956.

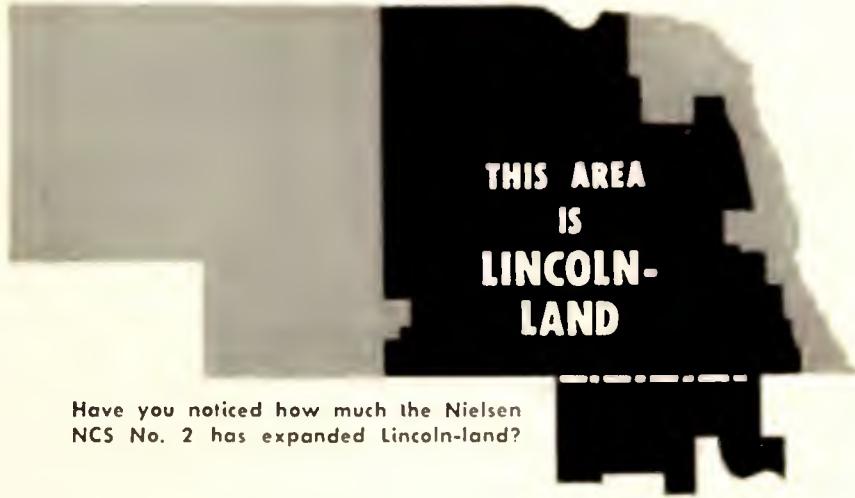
The growth in stations equipped to program local live

color has been slowest of all. There are 32 stations (6%) so equipped this year compared with 29 stations in the survey of June 1956.

All in all, however, station equipment for transmission of color has far outpaced growth in set circulation. Stations are ready for color's surge when it comes.



ARE YOU HALF-COVERED IN **NEBRASKA'S OTHER BIG MARKET?**



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

MAY 1957 VIDEODEX PROVES KOLN-TV SUPERIORITY!

The May 1957 Videodex covered all TV homes in 42 counties in South Central Nebraska and Northern Kansas. The ratings speak for themselves:

SUMMARY—AVERAGE RATINGS, % TV HOMES

| | KOLN-TV | Station B | Station C | Station D |
|-------------------|---------|-----------|-----------|-----------|
| Sign on—1:00 P.M. | 10.1 | 5.1 | 4.8 | 3.5 |
| 1:00-5:00 P.M. | 12.5 | 7.3 | 6.5 | 4.5 |
| 5:00-11:00 P.M. | 22.3 | 12.0 | 9.5 | 6.2 |

Daytime and nighttime — Sundays through Saturdays — KOLN-TV leads the second station by margins of 71% to 98%!



The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

KOLN-TV. delivers Lincoln-land — a big 69-county market with 191,710* television families.

The KOLN-TV market is as independent of Omaha as Hartford is of Providence . . . or Syracuse is of Rochester.

Latest Videodex, ARB and Telepulse Surveys all prove that KOLN-TV is the *big* Lincoln-land favorite — day and night!

Ask your Avery-Knodel man for all the facts on KOLN-TV, the Official CBS Outlet for South Central Nebraska and Northern Kansas.

*See NCS No. 2

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

It's happened in Minneapolis-St. Paul

WDGY takes over first place — and 3 surveys say so!

May-June Hooper says it. WDGY has 25.6% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

June Trendex says it. WDGY has 29.9% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Latest Nielsen says it. WDGY first NSI area, 9 a.m.-6 p.m., Monday through Saturday.

Latest Pulse (back in March-April) said WDGY is *first* every afternoon.

Storz Station programming excitement has overturned radio listening—and *time-buying*—habits of a generation. Get details from your Blair man . . . or talk to WDGY General Manager Jack Thayer.



WDGY

50,000 watts

Minneapolis-St. Paul

5

4

3

2

1

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul

WHB Kansas City

WQAM Miami

REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX New Orleans

REPRESENTED BY ADAM YOUNG INC.

**SECTION
6 RADIO**

Question-and-answer briefing section for guidance
today and throughout the year to come. Covering:

SPOT RADIO starts page **140**
NETWORK RADIO starts page **166**

TIMEBUYER SURVEY

Spot radio boom continuing with nighttime gains on horizon

1. What is the outlook for activity in spot radio—outside "prime time"?

| DAYTIME | NIGHTTIME |
|----------------------|-----------|
| Big increase | 27.0% |
| Small increase | 54.6% |
| About the same | 18.4% |
| | |
| | |
| | |

2. What would it take to sell more clients on the use of nighttime?

| | POINTS |
|------------------------------------|--------|
| Better documentation by reps | 47 |
| Lower rates | 57 |
| Better nighttime programing | 54 |

3. What's happening to the frequency of spot radio schedules?

| | PRIME TIME | OTHER TIMES |
|----------------------|------------|--------------|
| Big increase | 47.5% | Big .. 21.2% |
| Small increase | 25.5% | Small 53.8% |
| About the same | 27.0% | Same 25.0% |

4. What's happening to the length of spot radio schedules?

IN PRIME TIME (7-9 am; 4-7 pm)

| | |
|----------------------|-------|
| Big increase | 25.0% |
| Small increase | 26.8% |
| About the same | 48.2% |

IN OTHER TIMES

| | |
|----------------------|-------|
| Big increase | 7.5% |
| Small increase | 45.3% |
| About the same | 47.2% |

5. Taken together, will your accounts buy more or less spot radio this fall than last?

MORE 95.8%

LESS 4.2%

Timebuyers were asked to project this fall's spot radio trends via the questions above. A mail questionnaire went to 300 buyers at agencies around the nation, including New York, Chicago, Los Angeles, Detroit, Cleveland, among other important buying centers. A total of 65 buyers responded. All questions shown above, except question two, required a simple check-off answer. For question two, buyers were asked to "number in order of importance" the three possible answers shown. Answers were then tabulated on a point system: Three points for a number one answer; two points for number two; one point for

a three. This provided a combined score. The results of the question, incidentally, are surprising; for they show that documentation and programing bulk almost as strongly in the buyer's mind as incentives to buy nighttime as reduced rates. An additional question, not shown above, called for a written answer outlining suggestions for sponsors planning spot radio campaigns this fall. Many of the responses to this question appear in the text starting at right. (For a similar survey on spot tv trends, see Spot Tv Briefing Section.)

SPOT RADIOS' BIGGEST YEAR EVER

It all boils down to this—better buy early if you're hoping for good availabilities this fall, and "early" is right now! Both buyers and sellers see a bustling season ahead with an expansion of station and market lists and a big spilling-over from "prime-time" into both daytime and nighttime hours as clients compete for space on the air

Outlook

Q. Will clients invest more or less in spot radio this year than they did in 1956?

A. More. Timebuyers polled by SPONSOR are virtually unanimous in this opinion. In answer to the question: "Taken together, will your accounts buy more or less spot radio this fall than last?" almost every responding timebuyer answered, "More." Less than 5% will buy less. In their estimates of how much more they would buy, the median increase was 20%. The lowest increase was 5%, the highest, 200%. The majority expect to buy 10 to 50% more spot this fall than last.

This bears out predictions of a number of station representatives. With SRA's reported spot radio dollar volume up 40.5% for the first quarter this year over the same period in 1956, some reps and station managers anticipate the total increase for the year will be well above 40%. Total last year, according to SRA, was \$149.9 million, almost 25% gain over 1955.

Also in the wind for this fall, as reps see it: (1) expansion of market lists beyond metropolitan areas that now get the bulk of national spot dollars; (2) schedules in all markets likely to be longer and more fully saturated.

Q. Does the business outlook mean a shortage of availabilities this fall?

A. Demand for more radio time by more clients will certainly result in availability problems for those clients who wait too long to plan campaigns and are over-fussy on slotting. About 25% of the timebuyers who answered SPONSOR's questionnaire, offered this as their most important tip to clients planning a spot radio campaign this fall or winter: "Buy early."

Sellers of time are sounding the same tocsin. From inquiries they are now getting, they can foresee the rush on the box office when the gates open.

Q. Is it generally agreed that franchises will assume new importance?

A. Yes. Although spot radio will continue to be a flexible medium, with in-and-out advantages to the client, a trend to longer-term buys is in the making. The purpose of these longer contracts is not only consistency, but a means of protecting choice slotting.

Q. If "buy early" is the watchword for radio this fall, when is "early"?

A. Right now. And that is none too early! For more than a month already, clients have been moving in with 26-week buys to run through to the end of the year. While they would not normally begin schedules in July, they

have decided that the cost of a few extra weeks in advance of fall is well worth the franchises they will hold against competition when the seasonal rush begins. There also is another type of protection they are looking for: insurance against rate hikes.

Q. Will station rates be raised?

A. A general, industry-wide rate hike is not expected in spot radio, especially in the face of heavy network radio competition for advertising business. But a number of timebuyers had this tip for clients on their SPONSOR questionnaires: "Allow sufficient dollars for rate increases."

What can be expected this fall are rate adjustments both up and down. Stations that are doing exceptional jobs, piling up ratings, will undoubtedly raise rates—but with no fanfare. In some cases, stiffer premiums will go on traffic hour rates to ease overcrowding of announcements.

Actually, radio rates have been low for a long time, and have not even jumped alarmingly during the past year. Campbell-Ewald, in preparing the current General Motors Acceptance Corp. (GMAC) campaign, estimated that to duplicate last year's campaign would cost 4% to 5% more. A recent study by Station Representatives Association for Kudner Agency showed the average boost in daytime spot radio rates in markets of over 100,000 population was 10% for the year.

Famous on the local scene

It was the leadership and inspiration of George Washington that changed Mount Vernon from a quiet country home into the country's number one shrine.

And it is the leadership in community activities that has given national prominence to the Storer stations.

A Storer station is a *local* station.



yet known throughout the nation.



STORER BROADCASTING COMPANY



WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

Trends

Q. What is the state of spot radio business right now and who are some of the heaviest investors?

A. Now in mid-summer, business is brisk. The seasonals are spending wisely and well; "Beer," as one seller put it, "is going wild in spot radio." The big beer clients: Budweiser, Schaefer, Knickerbocker, Schlitz, and more than a few locals. In the beverage field, Canada Dry and Pepsi Cola are in heavily; Coca-Cola is too, but has

been having some trouble getting back into radio on a saturation basis due to a lack of availabilities. GMAC, after its big success with spot radio in recent years, is back again with seven-day schedules in some markets.

At present, the biggest investor in spot radio is conceded to be Lever Brothers for Lifebuoy, Pepsodent, Gleem, Silver Dust and Spry. Activity on the part of this company stems from its success with the Pepsodent "wonder where the yellow went" spot campaign. Now, however, they are shifting the weight in favor of Life-

buoy. Lever is an example of the start of a trend to use spot radio as a primary medium.

The most consistent tobaccos in spot radio are American Tobacco and R. J. Reynolds, the latter for Camels especially. American is most consistent in advertising Pall Malls; Hit Parades are in and out and Lucky Strikes are most heavily pushed in certain areas.

Automotives are beginning to move into spot radio again. Chrysler, with a spectacular sales gain under its belt, and GM, looking to recover lost ground, are both planning schedules. Despite Ford's big network buy on CBS Radio, the Ford Dealers associations are going into spot.

Other major national clients are: Esso, Shell, Slenderella, Sterling Drug, General Foods, Metropolitan Life, Tetley Tea, Thomas Leeming Co., Manischewitz Wines, Bristol-Myers, Beechnut, Gillette, Shulton, McCormick's Tea, Eveready.

The agency most active in spot radio at the moment is believed to be William Esty Co.

Q. What's happening to frequency of spot radio schedules in traffic hours?

A. Nearly 50% of the timebuyers responding to SPONSOR's questionnaire see a big increase in frequency within so-called "prime times" (7 a.m. to 9 a.m. and 4 p.m. to 7 p.m.). About 25% reported a small increase and another 27% see no change.

Q. What's happening to frequency of schedules in non-traffic hours?

A. About 50% of these same timebuyers see a small gain in frequencies in hours other than "prime time." About 20% see a big increase. An increasing interest in other than "prime" times on the part of buyers is reflected in these timebuyers' tips to clients: "Don't rely on 'prime time' exclusively—spread out into other areas;" "Consider all daytime;" "Make careful appraisal of 'off-beat' times for slots, especially after 7 p.m.;" "Too much outside listening between 9 a.m. and 4 p.m. is not reported;" "Don't insist on 6 to 9 a.m."

Q. What's happening to length of spot radio schedules in traffic hours?

A. Nearly 50% of the timebuyers who responded see the length of sched-

If You buy by- ✓ NUMBERS ✓ LOGIC ✓ REASON

YOU'LL BUY

WSEE

LOWEST COST
PER THOUSAND*
IN THE
ERIE MARKET

*THE WHOLE
TRUTH FINALLY

WSEE © ERIE, PA.
CHANNEL 35

Represented by
YOUNG TELEVISION, INC.

ERIE
PENNSYLVANIA'S
3rd City

The only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO *loud and clear*, way out in Ohio.

GOING WEST on the New York State Thruway, you pick up WGR RADIO *loud and clear*, just past Syracuse.

IF YOU WANT maximum coverage in the \$3,000,000,000.00 Western New York Market, (plus big bonus audience in Canada) . . . buy WGR RADIO!

ABC AFFILIATE

NATIONAL REPS: Peters, Griffin, Woodward, Inc.

BUY
WGR
RADIO

"Buffalo's First Station"

SPOT RADIO . . . continued

ules unchanged in traffic hours. About 20% notice a big increase and the rest see a small increase.

Q. What's happening to length of schedules in non-traffic times?

A. Here timebuyers were about equally divided between "no change" and "small increase." The number reporting a "big increase" was tiny.

Q. What is the outlook for spot radio activity in daytime outside the "prime time" hours?

A. In the SPONSOR poll, 54.6% of the

buyers foresee a small increase in daytime business; 27% predict a big increase in "non-prime" daytime, while 18.4% foresee no change.

Q. What is the outlook for nighttime (after 7 p.m.) business?

A. 47.2% of the timebuyers polled expect a small increase in nighttime spot radio; 37.7% of them do not anticipate a change. A big gain is looked for by the remaining 15.1%.

If anything is indicative of an imminent nighttime breakthrough, this

response from timebuyers is it. It is safe to say that, asked the same question a year ago, the response would have been nearly 100% in the "No change" column.

Q. What trends are developing in the length of announcements?

A. A number of stations and representatives report an increasing interest on the part of advertisers—both large and small—in chainbreaks and I.D.'s along with minute announcements, instead of the use of minutes only.

Q. Is it likely that market lists will be extended this fall?

A. While most national clients still seem to be concentrating on the 50 major markets, there is good reason to believe that some of them will be fanning out this season into smaller markets in order to get into areas where TV is not strong and also in hope of getting special treatment from smaller stations.

Q. What are prospects for week-end spot radio?

A. Very good. A number of admen and reps feel that week-end spot campaigns will be a natural extension of nighttime buys.

Q. How do sellers view the prospects for nighttime activity this fall and winter? What are they doing about it?

A. In the area of rates, Peters, Griffin & Woodward has just made a study of them in relation to audience. Edward Petry & Co. has recently suggested that stations cut night rates in half.

Jim Eshleman, Jr., Eastern sales manager for Petry, says, "With more advertisers buying heavier schedules of longer duration, and spreading them throughout more of the broadcast day, this would seem to be the logical year to break the nighttime barrier. This is particularly true since many of the nation's leading radio stations are now offering two nighttime announcements for the cost of one in the daytime despite the fact that nighttime audiences are only slightly less than those during the day."

"Regardless of how evening rates go," says Paul Weeks of H.R. Representatives, "there will be more national spot business for the late night and evening hours. Due to the increased number of advertisers, clients who insist on lengthy separations between competitive (and certain non-competi-

Leading Western HI FI & Music Store Sets 14 Hours a Week on

KRHM The Voice of FM for Southern California

KRHM's far reaching coverage of TEN Southern California Counties and its superior quality of program transmission is why Jerry Johnson of The House of Sight & Sound and John Bainbridge of Tilds & Cantz Agency chose this station for a two hour daily program.



JOHNSON

BAINBRIDGE

KRHM is proud to have been selected as its ONLY FM advertising medium by The House of Sight & Sound, the most complete HI FI and Music store west of Chicago.

For the KRHM story phone

HO 75167

or write-wire
6425 Hollywood Blvd.
Hollywood 28

KRHM

58,000 watts
from Mt. Wilson
94.7 Megacycles

Harry Maizlish
PRESIDENT
Dale Peterson
GENERAL MANAGER

What's new at KOWH?

Nothing much—new ownership but the same old rating story:

FIRST as usual.

Monotonous, isn't it?

Nope, we love it—and so do our advertisers.

Latest (May-June) H. per s. was KOWH number one first in the afternoon, first all day with 34.8% circ. rate.
For availability, check General Manager, Greg Sharp.

KOWH, Omaha

Represented by Adam Young Inc.

Montgomery's No. 1

(says Hooper) is

WRMA

Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper
Av. Share 7AM-6PM**WRMA 27.6%***

Second station 21.4%

*Signed off 4:45PM during survey

Exclusive MarketWRMA is the only Negro
station serving these primary
counties in Central Alabama**Montgomery County, 43.6%
Negro****Dallas County, 65.0% Negro****Macon County, 84.4% Negro****Lowndes County, 82.2% Negro***Producing results for
these national advertisers*

American Tobacco
 William Wrigley Co.
 Clorox Chemical Co.
 Pet Milk
 Reynolds Tobacco
 Carnation Milk
 Brown & Williamson Tobacco
 Chesebrough Mfg. Company
 General Foods
 Monticello Drugs
 Union Pharmaceutical Co.
 Johnson & Johnson
 Standard Brands

WRMA

Montgomery, Ala.

Judd Sparling, Station Manager
 Everett-McKinney, Inc.
 National Representatives

tive) products will be more and more obliged to go into evening hours.

"Findings of recent audience surveys," Weeks continued, "indicate that the 9:00 a.m. curfew is a thing of the past. As many as 10% more families can be reached at night than in 'prime' morning hours for the same expenditure. Agencies also will find that numerous radio stations will deliver as great an audience against Class 'A' and 'AA' television programming as in their own so-called 'prime' time."

Here is how the manager of one of the large eastern stations sees the evolution of nighttime business. In major markets, where premium rates for traffic hours are proving too rich for many local advertisers' blood, these locals are being frozen out by the nationals. Consequently they are moving into daytime and early evening. A few are picking up bargains in the late night. Locals are prone to buy for long terms. When nationals begin spreading out their schedules beyond prime times, they may find themselves going into middle evening slotting almost automatically.

Some admen see it practically the same way. Said one: "Over-commercialization in 'prime time' will force advertisers to take a more realistic look at so-called 'tv time.'"

Nighttime

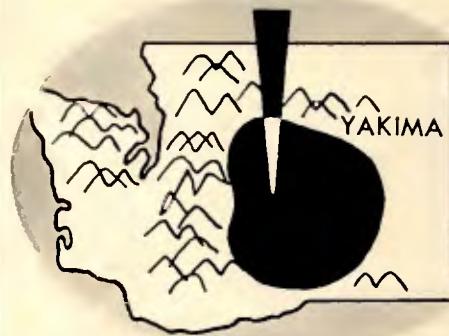
Q. What do timebuyers feel it will take to sell more of their clients on nighttime spot radio?

A. Lower rates at night was mentioned as the number one incentive to attract clients into after-dark hours in SPONSOR's poll of timebuyers. Next in order of importance, and close on the heels of lower rates, was "Better nighttime programming." In show position, and not trailing by much, was "Better documentation by reps." (See chart on page 140.)

Some other factors mentioned by buyers that might swing more business to night are: (1) more accurate ratings; (2) good packages; (3) better station promotion to build nighttime audiences; (4) courage on the part of agencies to recommend nighttime buys to clients; (5) audience responsiveness; (6) more information on audience composition. One light-hearted, and obviously skeptical buyer, simply



**PLUGS
THE HOLE
IN THE CENTRAL
WASHINGTON
MARKET**

**FABULOUS HOOPER**

| Jan. 21 thru Feb. 9, 1957 | Sets in use | KIT | Station B | Station C | Station D | Sample Size |
|------------------------------|----------------|-------------|--------------|--------------|--------------|----------------|
| Mon thru Fri 7 AM-12 Noon | 31.4 | 43.2 | 25.1 | 17.0 | 14.0 | 9,543 |
| Mon thru Fri 12 Noon-6 PM | 19.0 | 50.1 | 20.0 | 15.2 | 16.4 | 11,702 |

AM Rating Av. 13.6 PM Rating Av. 9.5

ONLY 72¢ BUYS 1000 HOMES
for National Advertisers in
the KIT Coverage Area!

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, Independent Radio—Music, News, Sports. Established 1929.

**YAKIMA, WASH.
5000 WATTS • 1280 KC**

SOUNDS BETTER—
SELLS BETTER**REPRESENTATIVES**

NATIONAL: THE BRANHAM CO.
 SEATTLE: HUGH FELTIS & ASSOCIATES
 PORTLAND: Q. COX & ASSOCIATES

JACK GOETZ, Gen. Mgr.
 BOX 1222, YAKIMA, WASH.

wrote as his answer, "An audience."

The audience, it was apparent from timebuyers' comments in the survey, is a prime concern to those toying with the idea of going into nighttime radio. Although the existence of a night radio audience that can be purchased at a far lower cost-per-1,000 than the competing tv audience is an accepted fact, a lot of mystery surrounds it. One timebuyer raised this point: "For most soft goods, the quality of the nighttime radio audience is doubtful. Is the average listener (in home) one who is older, poorer economically, and in a smaller family?" Another buyer wants stations to convince him by coming up with good success stories from local clients currently using nighttime.

"Seems to me," said another, "there is a big need for facts re nighttime radio to combat consensus that it's completely dead."

Buyers are nervously themselves for the plunge into nighttime; nudging them into it is now up to the sellers.

Buying Tips

Q. What are some specific tips that timebuyers offer to clients planning a spot radio campaign this season?

A. Here is a sampling of the advice noted on SPONSOR questionnaires:

- Keep frequency up. Cumulative, scattered ratings not as important as grouping your buy to get repetition and impact.

- Consider carefully the relationship between programing and quality of audience you want to reach.

- Good background music on radio shows are often better than tv in terms of reaching adult audiences in homes.

- Great savings can be made if one is aware of audience composition.

- Allow for rate increases. Investigate run-of-schedule plans. Remember that a lot of out-of-home listening in hours other than traffic times is not fully reported.

- Consistency! Stay with it. Indiscriminate short schedules are practically useless. Spot radio pays off best over the long haul.

- Take each market and station individually.

- Let the timebuyer have his head. Give him ample time to analyze all the stations in a market you're considering.

The Only TV STATION to win FOUR MAJOR AWARDS In One National PROMOTION CONTEST

**"First in TV
in Baton Rouge"**

WAFB-TV®

Reps: Blair TV Associates
Baton Rouge La.

1 FIRST in the notion for promotion of network programs.*

1 FIRST in the notion for promotion of syndicated film programs.*

1 FIRST in Louisiana and third in the notion for general audience promotion.*

2 SECOND in the notion for promotion of local live programs.*

WAFB-TV is tops in other merchandising contests . . . with 8 major awards in 8 national contests during 1956-57.

WAFB-TV is tops in ratings and entertainment, too . . . with 4 out of 5 top night-time shows, 8 out of 10 top morning shows and 16 out of 25 top week-day strips.

* BILLBOARD'S 19th ANNUAL PROMOTION COMPETITION

K-NUZ is NO. 1

RADIO STATION IN HOUSTON!

Who
Says
So?

HOOPER, PULSE, NIELSON AND
CUMULATIVE PULSE All Agree!

...hmm-m...and
LOWEST COST PER THOUSAND,
too! What keeps 'em
ahead of the others?

HOUSTON'S Largest news staff, plus...

Big Mike No. 1



Big Mike X99



Big Mike No. 2

Big Mike No. 3

SFOT RADIO . . . continued

- Don't rely on "prime time" exclusively. Spread out.

- Try to keep spiralling costs down by looking for stations that are on rise.

- Begin planning now, and make buy well in advance.

- Check for proper rotation in participating programs and for adequate separations. Get what you pay for.

- Try for less crowded periods if programs reach type of audience you need.

- Have a number of high-frequency campaigns rather than a 52-week low-frequency campaign.

- Investigate week-end audiences.

- Keep eye peeled for five-minute program buys in "prime time" for better identification, no double or triple spotting, product protection, low cost per 1,000. Make careful appraisal of "off-beat" times for spots, especially after 7 p.m.

- Discount show ratings and examine audience composition, type of programming, etc. Search for fresh copy approach.

- Buy saturation from 7 a.m. through 10 p.m., at least 10 spots per day—preferably 20—if only for a few days per week. You'll reach more people that way.

- Think big. Allow for use of several or most stations in a market to achieve broad reach. Encourage study of important markets at local level by the timebuyer.

- Set goals and use research to judge performance.

- If you're going into spot radio, use it heavily.

- If your product has male appeal, swing to nighttime.

- Buy saturation in all hours. For three years for 10 or more accounts, we have used a package on an independent 24-hour station that offers one 30-second spot every hour the clock around with smashing sales results. Main trouble with clients is that they have pre-conceived notion that people's habits change from one day to the next. They are all living, breathing and in the market to buy 24 hours a day, seven days a week. You can get a message to people anytime and get it acted on at their first next opportunity to do something about it. "Prime time," "other time," and "nighttime" should all be regarded together and a saturation schedule should land in each of these three. How do you know when they are going to be listening?

KNUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581



YES! THIS IS A DRIVER'S SEAT!

With overdrive—and power drive and "horsepower" to spare. From behind your media-buying desk you can sit in this driver's seat and cover Hometown and Rural America with the swish of your ball point pen.

Hometown and Rural America is that rich, responsive market of more than 80 Million Americans, tuned regularly to the 957 Keystone Broadcasting Radio station affiliates.

In your driver's seat you can pick your route and the number of towns you wish to BLANKET with your sales message. Leave out the side roads and the backroads and the detours. Drive right down MAIN street via KBS . . . 90 stations or 900 . . . we'll draw your roadmap to suit the sales need that's pressing you most.

Ask us to prove our story. We'll love it.



Send for our new station list

CHICAGO
111 W. Washington
Sta 2-8900

NEW YORK
527 Madison Ave
Eldorado 5-3720

LOS ANGELES
3142 Wilshire Blvd
DUnkirk 3-2910

SAN FRANCISCO
57 Post St
SUtter 1-7440

• TAKE YOUR CHOICE. A handful of stations or the network — a minute or a full hour—it's up to you, your needs

• MORE FOR YOUR DOLLAR. No premium cost for individualized programming. Network coverage for less than some "spot" costs.

• ONE ORDER DOES THE JOB. All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you

*The big K is 50,000 watt

KSL radio, the *best seller* in the big and booming greater Salt Lake Market. It's a market that includes KSL's leadership in metropolitan areas as well as dominance of the eager-to-buy thousands in smaller cities and towns, a market area of 1,671,200 people. It's 111 counties[†] in 8 states where people are reached and sold by KSL radio.

[†]Nielsen: 40 to 100 percent coverage

BEST SELLER



Reaches and sells a GREATER SALT LAKE!



50,000 WATTS
CBS for the Mountain West
Represented by CBS
Radio Spot Sales

Q. What fresh evidence turned up in the last year may lead clients into spreading out beyond the traffic hours?

A. An A. C. Nielsen Co. survey in 1956 on how the radio audience accumulates Mondays through Fridays showed that about as many homes are reached in a week between 6 p.m. and 9 p.m. as are reached between 6 a.m. and 9 a.m.

- John Blair & Co., working from a 1956 Pulse study of eight major markets, discovered that about 23% more housewives can be reached by radio at 2 p.m. than at 7 a.m. (and they're not spilling cereal and burning toast then either).

- Albert Shepard, executive vice president of Institute for Motivational Research, told SPONSOR that, "Very effective advertising may still fall short of full effectiveness because it lacks a follow-up." He said IMR studies show that the advertiser who has announcements in traffic hours had better follow up with others in non-traffic hours if he wants an "action trigger" to set off the response pattern between commercial, consumer and product.

- Success stories from such clients as American Airlines which uses midnight through dawn radio, GMAC which saturates week ends, and Seaboard Finance which goes into all slots are proving that all time is prime time.

- Auto traffic studies show that commuting workers are not on the roads only between 7 and 9 a.m. and 4 to 6 p.m. In many markets such as San Diego, Shreveport, South Bend, Syracuse and Tulsa, the majority of factory workers are already punched in on the job by 7 a.m. They are driving home between 3 and 4 p.m. "Prime time" announcements miss them completely.

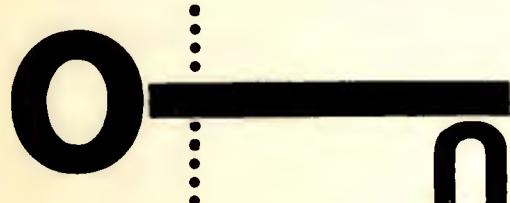
- An A. C. Nielsen NRI-NSI auto-plus summary report for early winter 1956 showed that at 8 p.m. about 4.7 million homes were tuned to radio along with about 1.5 million cars, with an average of two listeners per car.

- Another Nielsen study on radio and tv homes reached in a week during March 1956, demonstrated that between 8 and 9 p.m. 16.5 million homes used radio against 33.5 million tv. Thus in "tv time" about half as many people are listening as are watching. But the cost differential is far and away greater.

- CBS Radio Spot Sales has come up with evidence of a substantial bonus

KPRS

is the KEY to
Kansas City's 127,600
Negro Market



The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market...

KPRS

1000 W. — 1590 KC.
Kansas City, Missouri

Represented nationally by
John E. Pearson Co.

Mr. Advertiser:
DON'T LOOK DOWN
ON SOMETHING YOU
HAVEN'T
LOOKED UP!

SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.

KPRS

KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

of working women listeners who can be reached by advertisers using weekend radio. Based on U. S. Census figures for 11 of the major markets, this study shows that the percentage of working women ranges from 26% in St. Louis to 46% in Washington, D.C. They also can be reached evenings.

These are only a few of the findings in favor of non-traffic times. For more details, see Radio Basics, this issue; "Don't be prime time blind," SPONSOR 16 March; "Who will make the first big nighttime radio breakthrough?" SPONSOR 1 June.

Progress

Q. Is anything being done to meet charges of "over-commercialization" in radio?

A. A number of stations are beginning to take steps to thin out the over-crowded "prime time" hours. They are accomplishing this by such means as additional premium rates or simply by failing to refill slots as contracts expire. Stations have as much at stake in this as do clients, since too many commercials can spoil programing. This coming season, if more clients are less insistent on traffic slotting and are willing to spread schedules throughout the rest of the day, the practice of over-loading "prime times" with announcements may cease without commotion.

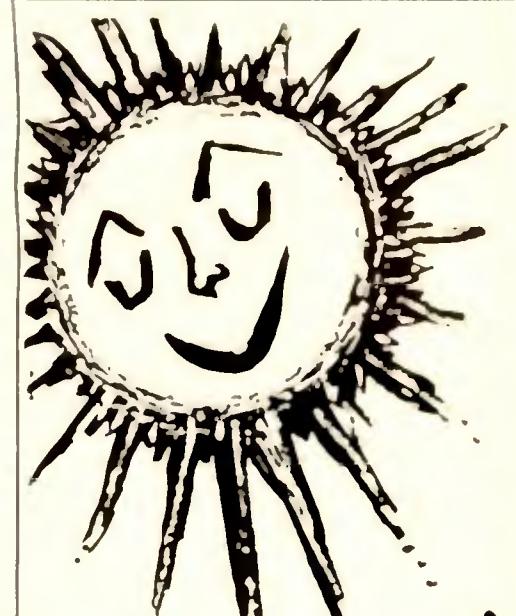
Q. Is there much chance of company-by-company spot radio dollar figures this season?

A. A big stride was made during the last year by Station Representatives Association which began bringing out quarterly dollar volume figures by product categories. But whether someone else will go to the trouble to bring out individual client spending during the next year is doubtful, despite the fact that such figures are greatly needed. As one adman put it: "With spot business good, the industry will probably figure that they can get along without them. Then if things start to slide off, they'll wish they had them."

Commercials

Q. Is the quality of radio commercial copy keeping pace with growth in spot radio activity?

A. "Now that radio has become 'fashionable' again," one rep com-



BLUE SKIES

OVER FLORIDA'S
SUN COAST WHERE

745,853

HAPPY PEOPLE SAY:

"FISHING IS GOOD . . .
WEATHER IS FINE . . .
BUSINESS IS GREAT . . .
FLORIDA IS
WONDERFUL . . .

AND . . .

WTRL

IS THE MOST! WISH
YOU WERE HERE ON

WTRC

1490 KC

DICK DOTY, PRES.

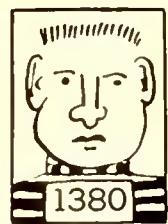
BLUE SKIES BROADCASTING CO.

BRADANTON, FLA.

WANTED

BY CLIENTS

Members of The



"Jack The Bellboy"
Notorious audience stealer



"Daddy Sears"
O. K. Gang Leader

These Men Are Wanted
TRANSCRIBED OR ALIVE

REWARD

PAYABLE IN RESULTS

For more information contact Sheriff Forjoe or any of
his Deputies—or—call Warden Stan Raymond in Atlanta.

DESCRIPTIONS

"Jack the Bellboy" . . . always
strikes between 5:30 & 9:00
A. M. Uses top records, news
and weather to muscle his way
into thousands of homes.

"Daddy Sears" . . . leader of the
gang — armed to the teeth with
talent — Dangerous between
4:00 & 8:00 P.M. Has captured
a tremendous following and is
gunning for more.

1380 WACK 5000
KILOCYCLES ATLANTA WATTS

By all accepted standards
KSTN leads all stations in the
BIG STOCKTON, CALIFORNIA MARKET!

Station Audience Shares
Monday through Friday

PULSE—May 1957

| | 7AM-12N | 12N-6PM | 7AM-7PM |
|-------------|------------|------------|------------|
| KSTN | 32% | 28% | 29% |
| Station B | 20 | 20 | 20 |
| Station C | 4 | 4 | 4 |
| Station D | 9 | 12 | 11 |
| Station E | 6 | 7 | 7 |
| Station F | 17 | 15 | 16 |
| Misc. | 12 | 14 | 13 |

HOOPER—April-June 1957

| | 7AM-12N | 12N-6PM |
|-------------|--------------|--------------|
| KSTN | 39.8% | 30.3% |
| Station B | 14.7 | 24.9 |
| Station C | 2.2 | 4.1 |
| Station D | 7.9 | 10.7 |
| Station E | 4.6 | 5.1 |
| Station F | 10.3 | 7.9 |
| Station G | 7.0 | 6.6 |
| Station H | 3.3 | 2.1 |
| Station I | 2.5 | 1.4 |
| Other | 7.9 | 6.9 |

KSTN STOCKTON, CALIFORNIA
Music • News • Personalities
Represented by Hollingberry

mented to SPONSOR, "more brain power than ever is going into radio copy." This has been noticed, not only within the industry, but by audiences as well. Newspaper columnists and writers for consumer magazines have been loud in their praise of the improved quality of radio commercial copy, the imaginative jingles, the catchier-than-ever tunes. Admen who, only a short while ago were training their heaviest creative guns on tv commercials are now turning out great radio copy and appear to be having a good time at it.

Q. What trend has distinguished this new concept of radio copy?

A. Particularly noticeable in recent months and likely to continue during the coming season is the light-hearted "talk" commercial. It fits into musical programming formats well, creating a good contrast to attract listener attention. It also gives d.j.'s, who themselves rely heavily on humor, a chance to kid it. Such comments not only give the commercial added impact, but added seconds of air time. A few of these commercials were adapted from tv, notably the Harry and Bert skits for Piels Beer which are credited by many copywriters with having started the trend.

Some clients who are now attracting attention with their light-touch commercials are: Beechnut coffee, Cavaliers, Ford, Pepperidge Bread, Pall Mall, Sen-Sen, Hoffman's Beverages, Rambler, Contadina, Martinson's coffee, Schick Razor, Schweppes Tonic. Despite their humor, these commercials are really hard sell.

Q. Does this trend to light-touch radio commercials mean that all clients might profit by using them?

A. No. The light-touch commercial works well for products that are associated with pleasure such as beverages, cigarettes and even—provided copy is handled deftly—with such expensive pleasure products as autos. But it would hardly be appropriate for a life insurance company to use a humorous commercial. With inexpensive items such as a five-cent candy bar, where any seriousness or pomposity would sound ridiculous, the light commercial works fine. It also is ideal for products for which you can't resort to medical claims or which are really little different from competitive brands.

WPRO
PROVIDENCE, R.I.

Radio • Television

BASIC CBS

CHART YOUR COURSE

TO

**Southeastern
New England's**

BIG THREE MARKET

**Providence
Fall River
New Bedford**

ON

WPRO **WPRO TV**

**BASIC CBS RADIO
630 KC • 5000 WATTS**

**BASIC CBS TELEVISION
CHANNEL 12 MAX. POWER**

Ask your Blairman

SPOT RADIO . . . continued

However, if your product really has proveable outstanding sales points, then a straight sell demonstration approach will probably be a much safer course than taking a chance on humor which can backfire easily.

Program Services

Q. Is the continuing boom in spot radio reflected in the radio program services?

A. All the packaging firms report sizeable gains in business volume this year. RCA Thesaurus reports business is nearly 300% greater so far this year than last. Stations that have bought hardly anything in the line of recorded programming since 1952 are coming back as customers, according to the packagers, along with the new stations coming on the air for the first time this year. Programming of all companies is going into new markets, and is being sold to many powerhouse stations. World Broadcasting System's new promotional game, *Sound-O*, is already on more than 1,000 stations. RCA Thesaurus' Lawrence Welk package is in about 135 markets, many of them top markets such as Chicago and Dallas. Sponsors of recorded programs represent a broad base of products; some national clients are coming in.

Q. What are some of the new programs offered this fall?

A. World Broadcasting System: *Sound-O*, a radio sound effects game designed to serve as both a merchan-

dising and programming feature; can be used as an hour show, a half-hour show, or as all day spot promotion.

• RCA Thesaurus: *Champagne Music of Lawrence Welk*, *I Remember When*, a half-hour musical stanza starring Paul Whiteman. *Great Moments in Sports*, series of 52 open-end 15 minute transcriptions. *Quickie Tunes*, for well-timed program closings.

• Harry S. Goodman: *Car Counselor*, especially for auto dealer or similar sponsorship; consists of 156 five-minute shows of interest to motorists (when to change oil, safety tips). *Tex and Jinx*, capsule interviews available in strips of six 10-minute shows or three 15-minute shows weekly. *Opinions Unlimited*, 15-minute news commentaries featuring H. R. Baukhage, H. V. Kaltenborn and John McVaine.

• Charles Michelson: *Life Can Be Beautiful*, also other soap operas. *The Clock*. *Famous Jury Trials*.

• Sesac Transcribed Library, packages for such specialized musical programming formats as folk music, band music, polkas, classical, religious, Spanish, Hawaiian, etc. These packages (especially band and classical) are also selling to tv stations as background music or as themes for feature film. No open end transcribed shows.

• Lang-Worth Feature Programs, Inc. In the station service area, this firm offers *Airlifts*, jingles for time, weather, station promotion, sound effects and musical intros.

• Standard Radio Transcription Services of Chicago: *Lawrence Welk Library*, collection of 212 Welk renditions with Welk voice tracks. *Shorty*

Tunes for special broadcasting needs, all instrumental. Also libraries of transcribed music and sound effects.

Q. Are any new trends developing in type of transcribed programming?

A. The increased sales reported by World, Goodman, RCA Thesaurus and Michelson is attributed by them to a growing interest among stations and clients in "talk" programs as a change from the music-and-news formats.

"As tv is beginning to lean more heavily on music for programming," said Harry Goodman, "radio seems to be turning more to drama." If such a trend is starting, then radio would be on the way toward completing a full cycle in programming concept.

If this is the start of a trend, what lies behind it? "Some national agencies and clients," said Don Ash of RCA Thesaurus, "seem to feel they're not getting full impact from announcements within d.j. formats and are beginning to think in terms of open-end shows for importance and identification." Perhaps this is reflected in a small way by the comment by one timebuyer in SPONSOR's spot radio survey. As a suggestion on what is needed to sell nighttime radio, he noted: "Better programming, also in daytime. One show is like another if they're all music-and-news."

Q. Are any trends developing in timing of program e.t.'s?

A. Nighttime radio is getting a break with a lot of this programming. As was previously mentioned, mystery and ad-

W W R L
NEW YORK
HAS THE LARGEST AUDIENCE IN ² MARKETS

NEGRO
1,100,000

SPANISH
970,000

CUSTOMERS FOR 9¢ PER THOUSAND

5,000 WATTS

DEFENDER 5-1600



you mean **IT'S NOT A ONE-STATION MARKET?**

No, Virginia, it's not a one-station market even though ARB, Nielsen and Pulse have made it look that way. There really *are* other TV stations in Eastern North Carolina. Sure, these are the facts . . .

. . . ARB (Jan. 1957) credits WNCT with: • every one of the top 15 shows
• dominance of 140 nighttime ¼ hours (6 P.M.-Midnight, Sun. thru Sat.) • plus
daytime dominance, too. • (confirming the earlier Pulse ratings) . . . Nielsen
reports that WNCT reaches more Eastern N. C. homes and is viewed
regularly by 40% more homes than any other station.

But honest, Virginia, WNCT is not the only TV station in Eastern N. C.
It's just that all those reliable sources keep making
it look that way.

WHALE OF A STATION ✦ WHALE OF A MARKET

| | |
|-------------------------------|-----------------|
| COUNTIES SERVED | 42 |
| POPULATION | 1,496,700 |
| TV HOMES | 194,560 |
| EFFECTIVE BUYING INCOME | \$1,460,140,000 |
| RETAIL SALES | \$1,150,316,750 |
| GROSS TOBACCO SALES (Type 12) | \$477,816,430 |

Sources: NCS No. 2, TV Magazine USDA SM Survey of
Buying Power, SRDS



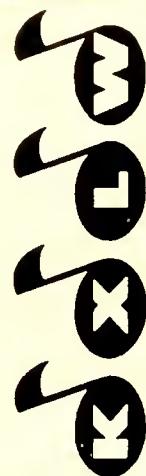
PITTSBURGH



Ernest Tannen
Vice-President & General Manager

Represented by STARS NATIONAL

ST. LOUIS



William W. Jeffray
Vice-President & General Manager

Represented by JOHN E. PEARSON CO.

Nothing Makes Your Products GO . . . as fast as NEGRO RADIO!

DALLAS-FT. WORTH



Stuart J. Hepburn
Vice-President & General Manager

Represented by JOHN E. PEARSON CO.

The Premier
NEGRO
MARKET
Stations In America!

venture shows are getting a big play across the board in the evenings. RCA Thesaurus reports that about 90% of stations using their *Champagne Music of Lawrence Welk* are programming it after 6 p.m.

Farm Radio

Q. What is the outlook for farm radio this fall?

A. Farm radio is continuing very strong, according to station reps. In many cases, time on farm stations is already well sewed up, since many farm client buys are for 52 weeks. SPONSOR's 1957 *Buyers' Guide* reported that 77% of the 2,676 stations responding to its questionnaires scheduled some specific farm programs weekly. Of these, 29% program more than five hours per week.

Q. What are some facts that may help clients make up their minds about going into farm radio this season?

A. A recent John Blair Co. presentation (See "How stations sell farm radio today," SPONSOR 30 March) has turned up the following facts about farm radio: 6 million farm families make up the national market for farm radio. In this audience, radio has 98% penetration. The farm market has 5.6 million radio homes, with another 3.3 million radios in cars and trucks. But the farmer is not only reached in his home or car; radio gets to him in the barn and on the tractor. The cost of reaching a farm audience with radio is at least 500% less than via farm publications. Farm families spend more time listening than do urban families: 3.03 hours per day, or 24% more listening than shown by Nielsen for urban families.

The prime force behind farm radio is the farm director of the local station. He is a community figure, frequently associated with a state agricultural bureau, on whose words farmers rely. He is the perfect merchandiser, calls on dealers, addresses grange or other agricultural meetings, identifies with the client's product.

Q. Who are some of the major clients in farm radio now?

A. Alcoa, Allis-Chalmers, American

Down SHREVEPORT way
our folks
know their BRANDS!



'Cause 91,000 BRAND-CONSCIOUS Negro listeners buy the brands the KANV PERSONALITIES SELL, all day, every day.

In the Shreveport area, where Negroes receive 43¢ out of every payroll dollar, KANV is the ONLY ALL-NEGRO PROGRAM STATION.

Distributors report that BRAND sales jump daily . . . And advertisers jump to renew their KANV contracts!

JUMP NOW! Let KANV

**RING
THE BELL
for you!**



Write, call or wire the KANV Representative in your area—NOW!

KANV

1050 kc - 250 Watts - DAYTIME
the ONLY ALL NEGRO PROGRAM Station in
SHREVEPORT, LOUISIANA

WLK

5,000 WATTS
1270 KC NEWPORT
IRA CRISP, Mgr.

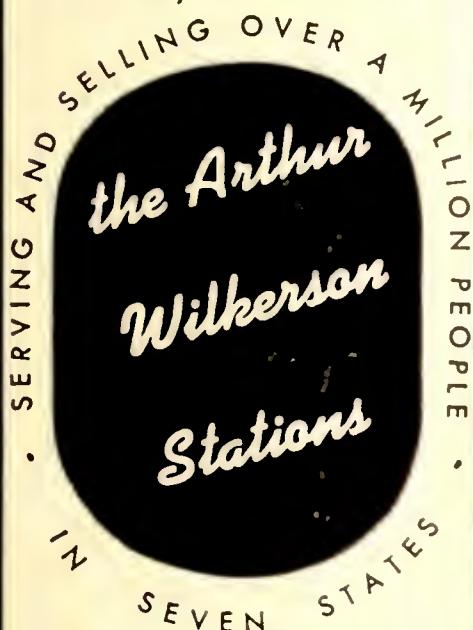
WLIL

1,000 WATTS
730 KC LENOIR CITY
ARTHUR WILKERSON, Gen. Mgr.

WAEW

1,000 WATTS
1330 KC CROSSVILLE
CLARENCE STINNETT, Mgr.

2 or 3 station
package discount
write for rate card



ARTHUR WILKERSON

General Manager
Lenoir City, Tennessee

WLIL

Cyanimid, Dow Chemical, Herendles Powder, International Harvester, Pfizer, Reynolds Metals, Hess & Clark, DeKalle Agricultural Assoc., Standard Oil of Ohio, Institute of Life Insurance, among many others.

Foreign Language

Q. How extensive is foreign radio (exclusive of Latin American) as this season begins?

A. The number of languages has increased over 1956 (57 to 48), but the number of radio stations programming is slightly off this year. According to *Buyers' Guide*, 307 stations out of 2,676 reported programming for one or more foreign speaking segments in their communities. This represents 11%. Last year 410 respondents out of 2,515 stations, or 16%, went in for foreign language programming.

States with a fairly large number of foreign language stations are: California, Connecticut, Illinois, Indiana, Louisiana, Maine, Massachusetts, Michigan, Minnesota, New Jersey, New York, North Dakota, Pennsylvania, Texas, Wisconsin. Most of these stations are in the older urban manufacturing centers. Most popular languages are Polish, Italian, German, French, Greek, Ukrainian, Hungarian, Portuguese, Jewish. But these are only the leaders in this field of 57 varieties, which includes such minority tongues as Basque, Chamorro, Tagalog, Tlingot, Pennsylvania Dutch, along with Amerind languages such as Hopi, Apache, Ute and Zuni.

Spanish American

Q. How large is the Spanish-American market and where is it concentrated?

A. New York City is now the largest Latin center with a Latin population exceeding 800,000, 70% of whom are Puerto Ricans. Market is served by two Spanish stations. The other large centers are concentrated in the Southwest and West Coast. They are: Los Angeles County, Latin population exceeds 500,000, served by one full-time and two part-time Spanish stations: San Antonio, 50% of population speaks Spanish, one full-time and two

Tested and Approved by
National Advertisers!

KIFN

Spanish-Language Broadcasting
Is Our ONLY Business!



We're known by the Companies We Keep!

Cudahy Packing Co
Quaker Oats Co.
Carnation Co
Camel Cigarettes
Burgermeister Beer
Pet Milk Co.
Folger Coffee
Natl Assn of Ford Dealers
Kool-Aid
M&B Co
FAB
D'Frassia Laboratories
J.C. Penny Co
Lee Optical Co
Olympia Beer
Holsum Bread
Barq's Beverages
Wright Mfg Co
Los Angeles Soap Co
Winston Cigarettes
Frontier Airlines
Salem Cigarettes
Shamrock Dairy
Security Stamps
Safeway Stores
Schultz Beer

KIFN's listeners will learn to like YOUR company too! The cost is modest but the results are BIG!

Ask these YANQUIS how
KIFN sells!

NATIONAL TIME SALES
New York City
and
Chicago

HARLAN G. OAKES
San Francisco
Los Angeles
San Antonio

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND
ALL OF CENTRAL ARIZONA

part-time Latin stations: *Rio Grande Valley area*, about 350,000 Latins on U. S. side plus bonus audience across border, four stations; *El Paso*, about 60% Spanish with bonus market of 180,000 in *Juarez*, Mexico, two stations in *Juarez*; *San Francisco Bay area*, one Latin station in San Diego; *Corpus Christi*, about 45% Spanish, two stations; *Nuevo Laredo and Mexico-Laredo*, about 100,000 Latins in this market, served by several stations, *Albuquerque area*, about 125,000 Latin Americans in this market, one full-time station.

Two Spanish language networks have been formed—Sombrero Network and National Spanish Network.

Q. Who are some of the national clients heavily in Latin-American radio?

A. Here are some of the major nationals using this kind of radio: Camels, Falstaff Beer, P&G, Pall Mall, Sal Hepatica, Folger's Coffee, Nescafé, Nabisco, Jell-O, Fleecy White, Black Flag, Lucky Strike, Pet Milk, 4-Way Cold Tablets, Colgate's Halo, Ex-Lax, Scott's Emulsion, Big Top Peanut Butter.

Flav-R-Straws, Greyhound Bus, Carnation, Italian Swiss Colony Wine. A lot of these buys are for 52 weeks.

Q. What types of programming are most popular with Latin audiences?

A. First love of the Latin American is music, and his native rhythms hold top rank. But U. S. pop music is also well liked. Second to music in reaching this audience is the Spanish version of the soap operas which do not go on forever but close in 60 to 300 episodes.

Most popular format for Latin-American newscasts are the five-minute headline type with strong emphasis on local and Latin affairs.

Q. What are the prospects for Spanish radio this season?

A. Arthur Gordon, of National Time Sales which represents National Spanish Network, reported that the first five months of this year was the best period in seven years for its Spanish stations. The increase is continuing and the upcoming season looks particularly healthy. This is in large measure due to old clients staying while new ones move in.

Q. What are some do's and don't's for clients planning Latin American radio spot campaigns?

A. Here are just a few tips offered by Richard O'Connell, whose firm specializes in Spanish market station representation and represents Sombrero network:

1. The Latin American actually appreciates the use of his language by a national product. This sense of recognition is of tremendous importance to him as the purchaser.

2. Merchandising is important. Displays and cross-plugs within programs sponsored by retailers are vital because almost all retail advertising on that level is done via Spanish tv or radio. Newspapers have little place in the Latin American's life.

3. Clients should not feel that Spanish radio requires a "special" budget. It should be part of the regular budget going to these markets just as in the case with French radio in Quebec.

Q. What kind of commercials are most effective for Spanish radio?

A. According to Richard O'Connell jingles are very successful in Latin American broadcasting. Many of the famous American jingles (Lucky



Only a part of the picture!

WWOK ain't first . . . YET . . . but from the bottom slot, in twelve short months, we're only two away from top spot on weekdays . . . solid first on Sundays! Greatest audience increase of any one of the six stations in the market.

The music station
WWOK
1000 WATTS / 1480 KILOCYCLES
CHARLOTTE, NORTH CAROLINA

Latest Pulse puts WWOK hard on the heels of the BUYING housewife when she's ready for a music lift. Better grab this potent force in the Charlotte trading area. Stars National, Inc., national rep/Jas. S. Ayers, Southeastern rep.



“Our greatest challenge . . . the development of men”

Ralph Cordiner, President, General Electric Company

“Few expenditures we can make are more important than those for education. A well-educated person produces more and consumes more, makes wiser decisions at the polls, mounts a stronger defense against aggression, and is better able to perform the grave responsibilities of American citizenship.

“Freedom needs educated people. So do business and industry. I earnestly ask you to support the college or university of your choice in its planning for expansion and a stronger faculty. The returns will be greater than you think.”



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Sponsored as a public service, in cooperation with the Council for Financial Aid to Education

**TWO HITS
and NEVER
A MISS**

KI and BM
B S K V

Map showing the coverage areas for KBIS (BAKERSFIELD) and KBVM (LANCASTER). KBIS covers the Southern San Joaquin Valley, including Bakersfield and surrounding areas. KBVM covers the Antelope Valley, including Lancaster and surrounding areas. Other stations mentioned include KILOCYCLES (Olddale, Bakersfield), KBIS (Tulare-Kern), and KBVM (TULARE-KERN).

popular music stations
BAKERSFIELD and LANCASTER CALIFORNIA

• • •

KBIS **KBVM**

SOUTHERN SAN JOAQUIN VALLEY — TRADING AREAS — ANTELOPE VALLEY

467,000 — POPULATION — 91,000

\$500,282,000 — RETAIL SALES — \$102,000,000

COMBINED 2 MARKETS TOTAL POPULATION... 538,000 RETAIL SALES.. \$682,282,000

• • •

Represented: Adam Young, Inc.

BUY BOTH STATIONS
KBIS and KBVM
FOR COMBINED RATES
LESS 10%

Strike, Hit Parade, Texaco) have been recreated and adapted for Spanish with good results.

FM Radio

Q. What is the current status and outlook for frequency modulation?

A. Late last year, at the instigation of NARTB's FM Radio Committee, a survey of the FM situation was conducted under the direction of John F. Meagher, NARTB radio vice president, and Richard Allerton, its research director. Here are some of their findings based on 168 replies to questionnaires sent 334 FM stations:

- Most typical sponsors are record and hi-fi dealers, appliances, beer, gas and oil, automotive.
- Median FM time charges are about half the AM rate.
- Seven stations reported they are over 90% sold out.
- Most popular programming is, in this order—music, sports, news. Sports shows are sponsored on 41 stations, music on 20.
- Three out of four stations go on the air before noon.
- FM duplication of programs aids AM coverage, was the consensus among 123 stationmen.

As of the end of May of this year, 532 FM stations were on the air. This is quite a few less than the over 700 on the air in 1949 when FM interest was at a peak. Set manufacture has slipped also. Last year about 200,000 were made in contrast to peak years 1948 and 1950 when about 1.5 million were turned out.

The profit-loss picture on FM broadcasting isn't the brightest either. The NARTB survey showed 13 stations with a profit, 42 breaking even and 78 losing money. As for FM-only stations, 13 were making money, 36 holding their own and 38 in the red.

Despite its troubles, however, FM is showing signs of moving forward again this year. At the present time, there are about 15 new station requests and 115 pending applications with FCC. There are probably about 10 million sets in the U. S. that can receive FM signals. Recent studies in some major markets have shown an increase in FM penetration. Hi-fi enthusiasts are in part responsible for the renewed activity and FM radio's improved outlook.



TOP DOG in Central ARKANSAS*



Reach this important market and 32 central Arkansas counties most effectively via

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Lowest cost per 1,000. Unquestioned leadership proved by latest "Pulse" and 15 consecutive monthly "Hooper" ratings!



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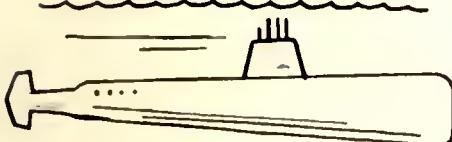
Get the KVLC Success Story today!
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Everett McKinney,
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Music Programming

Q. What is the overall picture of music programming as the spot radio fall season begins?

A. Country-Western music came up fast this year as a station specialty. SPONSOR's 1957 *Buyers' Guide* showed that 75% of the 2,676 stations responding regularly schedule Country-Western. The same percentage of stations feature some concert music. Pop tunes, of course, continue high with 385 stations in the SPONSOR survey reporting 75 hours a week devoted to spinning hit records. Popular music, including jazz, rhythm and blues, old standard and Broadway show tunes, is a strong part of programming in virtually every part of the country, although formats may vary depending on geographical areas and types of audiences sought. Of the same *Buyers' Guide* respondents, 93% reported scheduling each week some gospel music or religion.



Negro Radio

Q. How big is the Negro market?

A. There are 17 million Negroes in the United States, with more than half of them (seven million-plus) living in 60 metropolitan areas. Five market areas—New York, Chicago, Philadelphia, Detroit and Washington have a combined Negro population of almost four million persons.

Q. How significant is this market in terms of broadcasting?

A. Television is still relatively unimportant as an advertising medium programmed specifically to Negroes. Radio, on the other hand, is a progressively important medium to national, regional and local advertisers seeking to reach this special interest market.

The scope and size of Negro-appeal radio—radio programming aired directly to the interests and tastes of local Negroes—is getting larger every year.

Q. How many stations carry Negro-appeal programs?

A. As of last March, there were 568 stations carrying Negro-appeal programming. These stations are located in 38 states and in the District of Columbia. The hours of Negro-appeal

A Date with Del

After a big splash in Chicago and St. Louis radio, and dramatic parts in New York television, Del has come home to give all Middle Georgia a touch of glamour, genuine southern friendliness, and just plain charm, on our Monday through Friday program at 11 A.M. Her main interests (and those of her viewers) are people—national celebrities, hometown folks, and neighbors doing a job for other neighbors. Her message "gets through" and so will YOUR sales message.

How would you like "A Date with Del?" Your next campaign needs one!



MACON, GA.

National Rep:
AVERY-KNODEL, INC.

programming, of course, are directly proportionate to the Negro population. In some Southern areas, where the density of Negro population is 75%, some stations will program exclusively for Negroes. In other cities, where perhaps only 10% of the population is Negro, the Negro-appeal station will carry a minimum schedule.

Q. What types of shows are programmed for Negroes?

A. Negro programming many times is no different than so-called general appeal shows and features. Most radio stations identifying their schedules strongly with Negroes, however, tend to use popular local Negro personali-

ties. They broadcast news of the Negro community, stress rhythm-and-blues music, community service broadcasts and religion.

Forty-seven radio stations broadcast their schedules 100% for Negroes in their area and these outlets adapt popular general features to this specialized audience. There are Negro homemakers, newscasters, disk jockeys and actors who pull audiences throughout the broadcast day.

Q. What kind of advertisers buy Negro-appeal radio?

A. Not too long ago nine in 10 national and regional advertisers who bought Negro-appeal radio sold prod-

ucts identified almost exclusively with Negroes (such as certain hair preparations and cosmetics). These patterns are changing, however.

There's an ever lengthier list of general consumption items being advertised with this type of special-appeal radio. Many clients, such as Phillip Morris, Pet Milk and Budweiser, have long sought to reach Negroes. Others, such as Cadillac, *Ladies' Home Journal* and Viv lipstick, are fairly new to this realm.

Q. Why the upsurge in general consumer clients?

A. Because the Negro market is less distinguishable from the white market than it used to be. The social, economic and professional status of Negroes has improved immeasurably in the past decade.

They have migrated into areas which offer better job opportunities, their standards of living—and of consumption—have been bettered by higher incomes: their acceptance as part of many communities has been enhanced.

There's another big reason why advertisers are interested in Negroes. A lot of the myths and fables about Negroes have been blasted. Research and intelligent application of the research findings have shown what should have been obvious but wasn't: Negroes are first of all people and secondarily Negroes. They thus constitute an increasingly good market worth shooting for through special stations.

Q. In what ways is the Negro listener different?

A. Despite the many similarities between the specialized Negro audience and the general audience, there are some basic differences on which marketers agree.

They think Negroes tend to have the following characteristics as buyers: they're more loyal to a station and its personalities once a mutuality of interest has been established; they're responsive to appeals which relate very directly to their own ethnic and social backgrounds, which are very different from those of people in the majority groups; they tend to spend more money on food than do white families with the same income; there's a marked tendency to buy quality—which usually means expensive—products, regardless of the type of item; Negro women, far more than white, control the family budget.

the only station out of its TEENS!



WITH 22.4% PULSE SHARE OF THE AUDIENCE!

... the only Indianapolis radio station out of its teens, preferred by and selling the audience that does the *buying*—the *adult* audience. Here's your radio buying guide to who's-who in the heart of Hoosierland ... proof in black-and-white that, for bigger sales results, it's WXLW with a 22.4% PULSE share of the audience, the *largest* share in Indianapolis, 7 days per week. The reason? WXLW's programming is different ... a music and news formula deliberately and specifically created to sell the adult age group ... representing the lion's share of the purchasing power. WXLW's is a vast audience of product-hungry Indianapolis *adults* who *buy more* of everything you want to sell. The chart proves it ... and so will your sales.

CONTACT YOUR NEAREST
JOHN E. PEARSON REPRESENTATIVE

WXLW TOPS THEM ALL

| INDIANAPOLIS METROPOLITAN AREA—APRIL, 1957—SHARE OF AUDIENCE | | | | |
|--|----------------------------|---------------------------|-------------------------|-----------------------|
| Monday-Friday 6 A.M.-6 P.M. | Mon.-Fri. 6 A.M.-6 P.M. | Saturday 6 A.M.-6 P.M. | Sunday 6 A.M.-6 P.M. | Week 6 A.M.-6 P.M. |
| WXLW | 19.8 | 20.5 | 29.0 | 22.4 |
| Sta. A | 19.1 | 18.3 | 16.4 | 18.1 |
| Sta. B | 17.9 | 16.2 | 12.7 | 16.2 |
| Sta. C | 17.7 | 13.4 | 15.4 | 15.7 |
| Sta. D | 12.1 | 15.0 | 10.8 | 12.7 |
| Sta. E | 10.8 | 11.1 | 9.5 | 10.6 |
| Misc. | 2.8 | 5.5 | 5.8 | 4.4 |
| H.U.R.* | 23.8 | 18.3 | 14.4 | 18.9 |

*Homes using radio

Rating Source: The Pulse, Inc.



Indianapolis' FINEST approach to HIGH FIDELITY sound!

At a glance, here's what's new at the four radio networks

ABC

CBS

American's entire operation, top to bottom, is being re-oriented in the direction of its station affiliates. Why? Because its new president, Robert Eastman, thinks the network function of today is to supplement the program schedule of the strong local station and to return more revenues to the affiliate than ever before. This means depth programming along local station lines: in news, live and recorded music, use of strong non-TV personalities—all flowing naturally into and away from local programming so that continuity is effortless and almost unnoticed. Eastman has surrounded himself with a group of new top echelon men steeped in station rather than network philosophy. He's building several hour-long live shows to replace some of the current dramatic programming; new slide film and high-fidelity presentations for client and agency showing. Now planned and in the works: a new station compensation plan and a re-appraisal of current network time charges for fall selling. American is taking a program tack similar to Mutual's, a selling and promotion approach more like CBS' and NBC's.

MBS

NBC

Mutual undoubtedly has seen the biggest upsets of any network in the past year. But, having hit the bottom, it finds that "up" is its only direction. And "up" goes even farther than Mutual anticipated. Today the network is essentially a program service of news, music and sports, with occasional one-shots thrown in. It's a bartering operation, feeding X number of shows to its affiliates free in exchange for Y number of time periods which the network can then sell to national advertisers. This rules out station option time, the eternal problem of station clearance. It also gives, according to Jack Poor, MBS president, a pre-clearance guarantee of 83% of the Mutual lineup. Poor is getting what he hoped for: strong independent stations moving in as affiliates, advertiser interest in a pre-cleared package. Operating costs have been cut and the network thinks it's well on the way to being in the black. The glamor of network radio as it used to be is gone for Mutual, says Poor. But he thinks this kind of a limited operation can sustain itself as a significant part of radio and as a solid buy for clients.

Columbia is the most constant element in radio networking, and certainly the most stable of the four networks. Its management, programming and sales concepts remain pretty much the same because they've added up to a winning formula over the recent years of network decline. They have the most money coming in, the biggest daytime audiences, the most fixed programs. For these reasons, and many others, the 1957 changes at CBS are extensions rather than revisions. President Arthur Hull Hayes is directing an aggressive sales organization which is hitting hard on the need for creativity in commercial content and for development of nighttime program periods. CBS aims for new and more varied shows as more advertisers—the blue-chips especially—come into the network ranks and swell the program investment fund. Programming is still the thing, in CBS thinking—it's what gets and keeps audiences and the block around which successful local operations revolve. It bagged the biggest network radio client in years three months ago: Ford Motor Co. has signed for \$5.5 million (gross).

There's been a crescendo of interest in NBC on the part of sponsors and prospects as a result of the new intensity and enthusiasm with which the network is being promoted and sold. Network executives, under the direction of Matthew J. Culligan, vice president in charge, are using flair and drama to sell a lot of old radio concepts in a new way. The best known gimmick—and it has shown itself to be far more than a mere springboard into a sales pitch—is the Imagery Transfer concept. For this, Culligan and his staff advocate special copy approaches and appeals for the special medium of radio. This idea of a transference of a product or concept image as a result of a radio trigger has brought many a new advertiser into the NBC lineup. NBC's program structure is centered on such sound sales successes as *Monitor* on weekends and *Hot Line* with its hourly news. The network hits hardest on news and music but plans to put more spadework into other types of programming. It's looking most of all for a saleable daytime formula—saleable both to clients and to the affiliates.

NETWORK RADIO BECOMES FASHIONABLE

You'll hear more talk about net radio this year than at any time since tv arrived. Why? There are two big reasons: (1) Years of selling have penetrated. (2) The networks continue to re-shape programing and sales to the needs of all kinds and types of advertisers. The blue-chip sponsors are back and they're pacing the rest

Outlook

Q. How does business look at this half-year point?

A. Network radio business looks better than it has in seven years and gives promise of making even stronger dollar gains in the last half of this year. January, according to one network president, was the lowest point in network radio's history. Since then, dozens of new advertisers have made network buys, many for the first time. The biggest money, of course, is coming from the blue-chip advertisers.

Matthew J. Culligan, vice president in charge of NBC Radio, says this spring 49 of the country's top 100 national advertisers were using network radio. This represents almost a 100% gain because at the same time last year there were only 26 such majors in the network radio lineup.

Radio is "back in the media living room," he says. "The most deliberative buyers are buying it. This return of the smart buyers is now a trickle but it will be a flood within six months."

The SRO sign is already being hung out by the networks on certain time periods and programs. Mutual, for example, has 82% of its half-hourly newscasts sold. Thirty-one availabilities in this news package are left, and when these are sold the network will be "in the black," says a top-level spokesman. NBC's increasingly pop-

ular weekend *Monitor* is 93% sold out.

CBS in the six-week period ending the third week of June reported 18 new contracts, one extension of a schedule and 17 renewals—36 orders. NBC has tabbed 75 advertiser orders in the five-month period since 1 January, a net billing of more than \$11 million "larger than the total of all 1956," Culligan told SPONSOR.

Robert Eastman, American's new president, says his most important single task is to get more sales at good rate—and he'll hold firmly to the rate card line. He is planning seven or eight hour-long live music and personality shows which he thinks will attract a new group of advertisers. Because he thinks "network radio has been very badly sold," he's spending a lot of time in sales planning. His primary sales emphasis is on sales effectiveness. "We're selling our network on its own merit, and its most important merit is what it does for the person who invests the dollars."

Q. Are the networks making money?

A. None of the networks, at this point, is in the black. They have high profit hopes for the future, however. There are two main reasons for this optimism: (1) their losses are decreasing every year as they make more sales and tighten up their operations, and (2) they see a lot more money coming into their coffers as they switch from a holding operation to more aggressive types of programing and sales tactics.

They're still trimming a lot of fat. They've put in full-scale economies at all levels, management to engineering. They're spending a lot of time analyzing past mistakes. They're pre-planning every move so they can get maximum value for every dollar they spend.

Q. Why are advertisers showing a new interest in network radio?

A. There are many reasons for re-emergence of interest in and enthusiasm for network radio. Among them:

- Spadework carried on by network sales and promotion departments over the past few years is just now in many cases beginning to pay off.
- The networks have developed new and unique approaches to selling their product.
- The costs of the visual media—television and print—have risen to the point where re-appraisal of all ad budgets is a necessity. Network radio is estimated by a CBS executive to be one-third to one-fourth the cost of tv.
- Heavy investments by such major accounts as Lever Bros., Ford Motor and Brown and Williamson have attracted industry interest and led advertisers into the fold.
- The listening audience has leveled off and is now a stable one.
- An increasing number of advertisers want to reach listeners in cars, radio's exclusive audience.
- The economy of radio, disputed by no one, gives an advertiser affordable frequency in an era when quantity

Facilities are highly important—but, fundamentally without the skills, ideas, drive, sense of responsibility and enthusiasm of capable *people*, all the watts and kilocycles are reduced to immobile electronics. Still miracles—but motionless.

The American Radio Network executive team is staffed by men with wide experience in radio broadcasting. They know the complete character of the business. They know stations, local programming, all facets of radio selling, station management. They are men who agree that the right kind of network programming must be in harmony with the local programming of the affiliated stations.

RADIO IS

They are well aware that, finally, all their plans and follow-through must be directed to making the American Radio Network a 3-way asset.

- 1. for affiliated stations**
- 2. for local listeners**
- 3. for advertisers**

This All-American management team is sold on the brand of showmanship that is a vital force in selling. To forever close the remaining gaps between local station and network thinking—they are dedicated to the job of producing the finest radio program-product and exercising a new and progressively creative force in the radio industry.

American Broadcasting Network

Stephen B. Labunski
Vice President



Robert E. Eastman
President



Thomas C. Harrison
Vice President in Charge of Sales



Edward J. DeGray
Vice President in Charge of Statistical Relations

Stephen Riddleberger
Administrative Vice President



PEOPLE

of advertising impressions is difficult to buy because of costs.

• An increasingly important factor is merchandising. Advertisers want a unified station lineup to cooperate at the local level, and they like the merchandisability of a personality.

Q. Why is merchandising so important to an advertiser?

A. Marketing men realize more forcefully than ever that they have to back up their advertising to make it pay off the biggest dividends. They have to cement dealer and trade relations. They install window streamers, arrange shelf displays, send dealer mailings, promote their radio personalities, tie in advertising to field force sales meetings.

Network, the networks contend, is more merchandisable and promotable than any other type of broadcasting—far more than print. It's national, reaching into all segments of the product's distribution territory. It's more easily maneuverable than a station-by-station lineup. Merchandising and promotion can be coordinated by one central department at network headquarters and funneled down to the affiliates.

Advertisers

Q. What advertisers are using network radio?

A. The range of advertisers using network radio is broad, from small regionals to large nationals. SPONSOR made the following analysis based on network advertisers as of 1 June.

There were 148 different accounts on the air, most of them company names familiar to advertising people (General Foods, Miles Labs, etc.). Some, however, are relatively unknown (California Packing, Knapp-Monarch, Midas). Of the total, ABC and CBS had 44 accounts each; NBC, 34, and MBS, 26. (Last year there were only 55 advertisers using network radio all told.)

Most business continues to come from food advertisers, accounting for roughly one in every five network radio accounts (19%). But there have been interesting weight shifts in product types using net radio. SPONSOR's analysis as to current types of network advertisers show religion a close second to food, representing 16% of all

accounts. (These percentages have no relation to *amount* of time purchased or *amount* of expenditure. They are merely an advertising index.)

Here are the product or service categories of network radio advertisers today: 19%, food product producers; 16%, religion; 14%, drug; 12%, services; 12%, household items; 10%, automotive and automotive products; 6%, miscellaneous; 4%, cigarettes; 3%, cosmetics; 2%, appliances; 2%, beverages.

Q. How are individual advertisers using network radio?

A. Networks in the past five years have continued to develop new ways in which the medium can be used by advertisers—all kinds of advertisers. They've broadened the client base as shown by the 148-account figure of today contrasted with a total of 25 national advertisers using all four networks a decade ago.

Advertisers are mainly attracted by an all-descriptive word—flexibility. This elasticity and maneuverability applies to every facet of use: time, station lineup, costs, frequency, duration, audience, mood, program, performer.

Here are examples of this varied flexibility as it applies to some 1957 network sponsors.

ABC

General Foods is spending \$1 million on American's morning block (*Breakfast Club, My True Story, When a Girl Marries* and *Whispering Streets*) to sell a variety of products. Among them: Post Cereals, LaFrance, Calumet, Jell-O. Scope: full network, 52 weeks.

Pharma-Craft manufactures Coldene, a product which tabs 90% of its sales during the fall and winter. A 26-week seasonal campaign was budgeted at \$200,000 and involved the morning block to reach housewives.

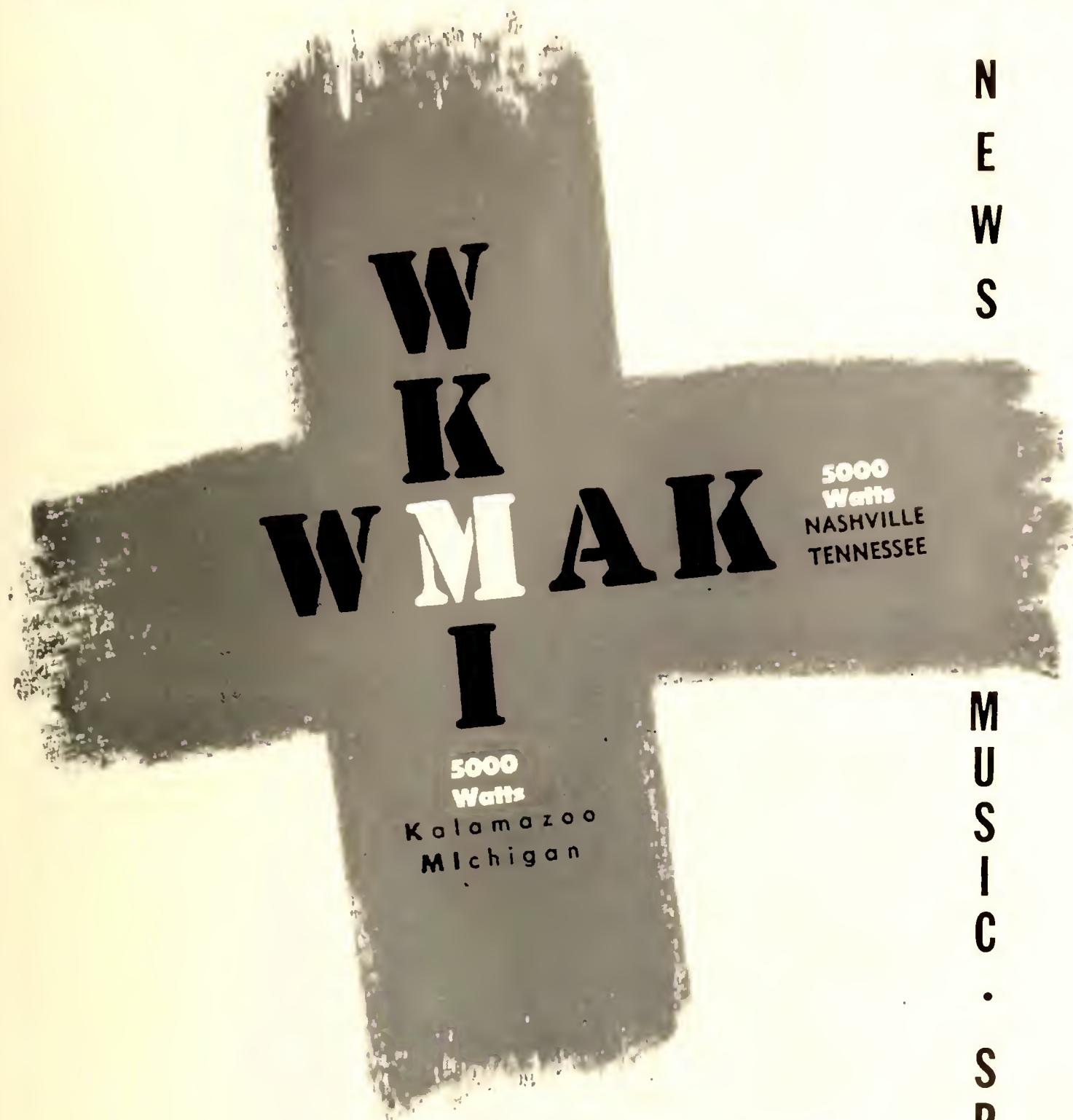
Carling's Ale went into network with a small budget and a musical commercial. To gain the most effective use of the commercial and spread it over as many months as possible, the client bought a schedule of 20 five-minute *Martin Block Shows* per weekend for one weekend monthly from April through August after using two weekends in March. The \$100,000 campaign skipped nine Northwestern states which have low or no distribution.

The McIlhenny Co., which makes

THE STEERE STATIONS

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- When the Steere Stations' representative calls on you, here are some basic facts you ought to know about these two rich regional markets:

WMAK, Nashville—56th U.S. city. WMAK, 5,000 watts full time at 1300 kc., covers 1,385,000 population area with \$924,427,000 total retail sales. The Mid South's most powerful MUSIC and NEWS independent.

WKMI, Kalamazoo-Battle Creek combined metropolitan Twin City area . . . 270,000 population, 76th in U.S. The WKMI signal covers 1,719,000 population . . . over one billion retail sales. 5,000 watts at 1360 kc. . . Western Michigan's most powerful independent.

STEERE BROADCASTING CORPORATION
KALAMAZOO, MICHIGAN



Tabasco sauce, represents one of the smaller-budgeted advertisers. It used a \$15,000 allocation to buy one participation weekly for 13 weeks on the *Jack Paar Show*.

Magla Products has two promotional seasons during the year, fall and spring, for its ironing board covers. For \$7,000 in each campaign they got *Breakfast Club* with one participation weekly for four weeks in each push.

Chevrolet wanted to introduce its new 1957 trucks in a special two-week drive costing \$30,000. It got 20 five-minute sportcasts each Saturday and Sunday on more than 300 stations.

California Western State Life Insurance Co. includes only the West Coast in its sales area. It bought a Pacific Coast network for twice weekly participations on *When a Girl Marries*. Cost for seven weeks: \$8,000.

CBS

A&P food stores wanted a flash two-day campaign on peak shopping days, Thursday and Friday. The cost for time and talent was \$18,033, and included 27 states and the District of Columbia with a lineup of 131 stations. The buy: seven five-minute daytime serial segments, four seven and one-half minute serials and two five-minute evening news shows.

Chas. Pfizer & Co. is interested in the concentrated farm coverage of 64 stations in 16 states. Its 15-minute evening news show costs \$1,787 per week.

Renuzit Home Products Co. buys 80 stations in 37 states and the District of Columbia for a weekly cost of \$3,155 covering one seven and one-half minute segment of a daytime serial.

Salada Tea Co. is spending \$4,881 weekly for five seven-and-one-half-minute daytime serial segments on 34 stations in 13 states.

NBC

Brown & Williamson sponsors one-half of NBC's hourly newscasts and gets 85 commercial exposures weekly for a cost of \$40,000 per week. This reduces to some 60¢ per 1,000 impressions based on these statistics: the client gets 53,206,000 commercial home impressions weekly; home plus auto commercial impressions delivered per week, 65,975,000; duplicated homes reached in one week, 10,800,-

000. The client wants to reach all audience segments as well as both men and women during peak traffic hours, in the daytime and in the evening.

20th Century-Fox buys network radio to coincide with the national release of a new movie. The campaign consists of 50 six-second announcements each weekend in *Monitor* for two weeks at a cost of \$20,000. This sum delivers 21,668,000 commercial home impressions; 30,335,000 home plus auto commercial impressions; 6,821,000 unduplicated homes reached each weekend at a cost per 1,000 of 33 cents. The sponsor's aim: frequency and dispersion.

American Motors, for its Rambler car, "has experienced an unusual amount of success with its newscast campaign on *Monitor*," reports the network. "Rambler sales have shown a substantial increase and the client attributes much of this success to the show." It buys 20 *Monitor* newscasts each weekend for a weekly cost of \$8,500. Approximate cost per commercial minute is 64¢.

Q. What is the year's biggest network buy?

A. The biggest by far is the recent contract signed by Ford Motor Co. with CBS Radio through J. Walter Thompson for \$5.5 million (gross). The package of top CBS and entertainment personalities (Edward R. Murrow, Godfrey, perhaps Rosemary Clooney and Bing Crosby) is designed to combine small program segments into an over-all program title of the *Ford Roadshow*.

Ford is buying prime time on a large network lineup, hitting hardest for those periods in which the in-car audience swells the in-home audience by as much as 50%. These periods: morning, late afternoon, early evening, Saturdays, Sundays.

Although this is the standout of the year, other blue-chip, multi-million-dollar accounts have signed at every network.

Q. Are network advertisers getting sharper?

A. Network executives think so. John Karol, vice president in charge of sales for CBS Radio, thinks advertisers and their agencies are spending a lot more time on creative effort. Too frequently in recent years the stress has been on media selection. Now, he says, the emphasis is shifting to how the advertising is used once it's been bought.

In Karol's book, and in that of every other network executive with whom SPONSOR talked, this means the buyer is getting sharper. He's making better buys and he's using the buy better and more imaginatively.

How does this show up? Mainly in commercial copy. Copy is being given more attention than it's gotten in years. Good writers are being hired in agencies, and good production people are moving back from television or being trained to specialize in radio. Sponsors are hearkening more to counsel of the networks in matching the composition and the mood of audience and programming to the commercial approach.

They're using new sounds in the sound broadcasting medium, and these sounds are attracting listenership, attention and response. The upsurge and success of such spot radio copy as for Bert and Harry Piel and Pepperidge Farm bread (and there are dozens of others) has led to the same kind of sparkle and life in network commercial announcements.

Changing Patterns

Q. How is net radio changing?

A. Network radio has not only changed completely but many times in the seven years or so since the commercial invasion by television. And network radio is *still* changing. This season, however, it looks as though some of the changes will be more durable because the industry looks healthy and stable.

These are some highlights of changes which are still taking place:

- Programming innovations are being made in the daytime hours and on weekends when audiences are heaviest.
- Programs and participations are still being sub-divided to the point where NBC Radio now sells six-second announcements.

• Development of nighttime programming—and audiences—is still in the future although there's new thinking in the direction of expansion to these periods.

• Weekend periods are more vital to advertisers because of the in-car audiences and non-home listeners to portable sets.

• There have been fewer station affiliations in recent months, and the networks are working feverishly to

keep the station lineups they've got and add to them.

• Stations stand to make more money from the networks as new contracts are written and old ones revised. The perennial clearance problem is easing.

• Time costs to the advertiser remain pretty much the same although daytime periods are destined for early hikes. Nighttime charges will be upped just as soon as programs and audiences develop.

• The network pitchmen are making sales gains by adding flair and imagination to the routine and mundane statistics and research.

Q. How are the individual networks changing?

A. The network showing the least change in basic approaches is CBS because it has been in top-dog position for years. Its dollar volume is higher than that of any other network, its management has fluctuated less, its strong daytime program block has bolstered its total sales.

The shifts and turns at the other networks involve every concept basic to networking. The other nets have been in serious trouble for the past few years, and they're just now beginning to see over the edge.

At American, Robert Eastman, the new president, heads an executive lineup which has been completely reshuffled. He's a "station" man because of his many years as an executive with John Blair & Co. station representatives. He's hiring his top executives from some of the country's most successful station operations and he's hitting hard on the concept of a network adopting a local point of view and servicing its station affiliates.

He's blueprinting a plan whereby American will feed live music and news to its affiliates to conform to the high local tune-in to shows of this kind. He plans to chop off a lot of dramatic programming now on the air, replacing it with live music and news shows which introduce high-appeal personalities.

At Columbia, John Karol takes an opposing view. He thinks there'll be a much bigger variety in programming as more advertiser dollars become available. He wants to experiment with "lively kinds of showmanship," and nighttime will be one of his first targets. Programming pays off, is the way Karol puts it. Why? Because

Nielsen figures, he says, show a four-week audience measure of network and independent stations (some 2,700 of them, with the West Coast omitted) shows CBS with affiliation at 7% of the stations but a share of audience of 18.5%.

Mutual has had the most radical shuffle. It's cut network operating costs to the bone, revamped station contracts by eliminating all option time and carried the barter system to an extreme.

Its bartering is simple: the network gives the station an on-the-hour five-minute newscast in exchange for the

station giving the network five minutes on the half-hour. The station keeps its hour revenues; the network retains its half-hour revenues.

Jack Poor, president of Mutual, says this gives MBS the only firm pre-cleared lineup in network radio. This system gives his network clients an 83% clearance before the schedule is ever placed. Another advantage: network programming which supplements the local schedule and gives the station more dollars will inevitably attract more affiliates, he says.

Thus MBS and American stand in



WHERE
KENTUCKIANA
LISTENS
ON 1080 KC

LOUISVILLE'S
Best
AIR
SALESMEN

FOR RESULTS . . .

**Programs and People
That Produce**

| | |
|---|---|
| JACK BENDT DAVE BROCKMAN GINGER CALLAHAN PAUL COWLEY TOMMIE DOWNS | JOHN FRAIM WILSON HATCHER BOB HENRY RED KIRK JIMMIE LOGSDON |
|---|---|

Represented by John Blair & Company.

opposing camps to CBS and NBC, which tend to stress programs and audience first and station affiliation second. The ABC and MBS view: follow the local station program trend and supplement it. The CBS and NBC approach: pace the local station trend by giving variety and diversification.

NBC's biggest change has been in its top management lineup, now under the direction of Matt Culligan. NBC's most marked departures from the network radio norm have been (1) further intensification of peak automobile traffic time programming, (2) development of the *Hot Line* with hourly news and the *Nightline*, (3) the application of psychological concepts to what Culligan calls Imagery Transfer.

Imagery Transfer

Q. What is Imagery Transfer?

A. In high-falutin' technical language, Imagery Transfer as ballyhooed by Culligan and NBC involves perceptual phenomena such as synesthesia (the common feeling-tone in different sense modalities) and partial closure (listeners' tendency to complete perceptions). And what does *this* mean?

Culligan has a simpler explanation. He describes the process by which a radio listener transfers an image after the stimulus of the commercial. There's a public pool of memory, he says. Everyone stores away everything to which he has ever been exposed in his lifetime. So the whiff of perfume may bring romantic reminders: the sound of screeching brakes may recall a horrible accident; the Star Spangled Banner may evoke a patriotic fervor.

"The human mind is really quite orderly," he says. "A partial experience—such as a sound effect on radio—leads to a re-living of the entire experience. Listeners are therefore working with us on the completion of a thought. Other media destroy rather than enhance the imagination."

How does this apply to copy? Can you automatically use the same copy lines and themes appearing in print and TV and transpose them without alteration to radio? No, says Culligan. He recommends the principle be used as a guide in integrating all media and in getting maximum impression from each advertisement, be it print or broadcast.

It's the *sound* in radio which distin-

guishes the medium. Sound, therefore, must get the emphasis, he says. Here's what this sound should include:

- The commercial must epitomize key points, not simply talk around them.
- It should employ sound material which contains feeling-tone qualities of the TV or magazine visual. The advertiser should prepare his TV or print ads with visual characteristics especially adaptable to aural translation.
- The commercial should invoke the image of closure, leave something for the listener's imagination so he brings something to the recall process.
- Each commercial should stress one motivating value, but the campaign should cover an entire set of values rather than merely one.

This kind of integration is an ordinary device used by advertisers. A trademark or logo or identification figure will be used in all print advertising. Transference to radio could include sound effects or voice effects.

Audience

Q. Who listens when?

A. Ninety-six per cent of all U. S. families have radios. This huge audience defected to television at a rapid rate until about a year and a half ago, when listening leveled off from a decline.

At that time, one network spokesman says, the toll of TV was measurable for the first time. He figures radio has lost about 69% of its former nighttime audience, about 27% of its former daytime listeners. But this is still a sizable number for an advertiser to conjure with. Radio listening is estimated to total 1.4 billion hours weekly by the Mutual network.

Look at these Nielsen Radio Index figures for the first report in May. The average evening once-a-week show reached 433,000 homes, the evening multi-weekly program, 626,000. Average weekday program went into 963,000 houses. During the daytime on Sunday the average audience was 385,000 homes; on Saturday, 578,000.

One of the biggest bonanzas for networks and buyers alike is the huge in-car radio audience available throughout the entire week at almost any given hour.

SPONSOR tabbed some averages based

on this same Nielsen report for May, a month selected because it hits a balance between the peak driving vacation months during the summer and the low period of dead winter.

The size of the in-car audience today is so valuable to many advertisers that they consider the in-home audience a bonus and the automobile listeners their prime targets. For this reason, some networks have taken to pitching for a radio allocation from the outdoor advertising budget. They argue that a billboard will, perhaps, get a maximum of four seconds' attention as the driver goes by. Radio, in contrast, gives many times that.

On a weekday between 8 a.m. and 6 p.m., the automobile audience is 21.9% as big as the in-home audience—more than one car listener free for every five home listeners purchased. On a week night from 6 to 11 p.m., the plus is 22.5%. On Saturdays and Sundays the averages rise, of course, because of shopping trips and pleasure driving. Saturday from 8 a.m. to 6 p.m., 28.8%; from 6 to 11 p.m., 34.2%. On Sunday, 8 a.m. to 11 p.m., 29.9%. The highest single Auto-Plus rating was 53.4% between 8:15 and 8:30 of a Sunday evening.

Q. How important is the in-car audience?

A. It's the most sought after single segment of radio's audience in this buying era.

Here are some reasons for this in-car demand.

The car radio listening group is a captive audience, unexposed to other media except for a fleeting glimpse toward billboards. The person or family on the go consumes more, spends more money, is less conservative in buying habits. The automobile passenger is a natural target for such products as restaurants, movies, places of entertainment, automobiles and gas and oil products, soft drinks and foods. The family with a car, being mobile, is able—physically—to move from one place to another in response to advertising.

The size and potential of this audience on wheels is so significant that many local stations as well as networks are carrying news and features angled particularly toward drivers. Mutual reports, after a recent affiliate summary, that 95.6% of its affiliates schedule driver-appeal programming.

Get more than $\frac{1}{3}$!

(of Iowa's Sales Potential)



**WHO gives you Iowa's
Metropolitan Areas ($\frac{1}{3}$ of the Market)
... PLUS THE REMAINDER OF IOWA!**

Iowa has six Metropolitan Areas which, all combined, do 35.8% of the State's total retail sales.

A number of radio stations can give you good coverage of ONE Metropolitan Area . . . but WHO gives you high coverage of virtually ALL Iowa Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!

FREE MERCHANDISING!

WHO Radio maintains one of the nation's most comprehensive and *successful* FREE merchandising services in 350 high-volume grocery stores for FOOD advertisers who buy \$300 gross time per week; in 250 high-volume drug stores for DRUG advertisers who buy \$250 per week. (A \$200 Food plan is also available).

Ask us—or PGW—for all the facts!

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines WOC-TV, Davenport

REMAINDER OF IOWA 64.2%!

Sioux City — 4.7%
Des Moines — 10.4%
Dubuque — 2.8%
Tri-Cities — 9.4%
Cedar Rapids — 4.1%
Waterloo — 4.2%

RETAIL SALES
1956 Consumer Market figures

WHO
for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.
National Representatives

ANNOUNCING
the NEW
950 CLUB
PROGRAMMING
ON
WORLD
BOSTON

the one and Only
musical set-up of
its kind in all
New England



PROMISES TO BE THE BIGGEST SMASH HIT WITH LISTENERS EVERYWHERE!! AND YOU, THE ADVERTISER, WILL REAP THE BENEFITS!

- ★ It'll be your **STARRIGHT SPOTLIGHT Station!!**
- ★ The **950 CLUB SPOTLIGHT** will shine on **950 musical stars** every week!!!
- ★ Each star gets the spotlight for 15 minutes—all day long—all week long—on the Big Revolving Bandstand!!!
- ★ ROUND & ROUND THE BANDSTAND GOES—EVERY STAGE HAS A STAR—EVERY STAR HAS THE SPOTLIGHT FOR 15 MINUTES!
- ★ EASY TO FIND ON THE DIAL . . . **950 CLUB—950 ON THE DIAL!!**

As we did 7 years ago—as we're about to do once again—

- ★ WATCH US SET ANOTHER TREND IN BOSTON RADIO AS WE GO ROUND & ROUND WITH A BRAND NEW SOUND

ON BOSTON'S ONE & ONLY

950 CLUB-WORL

REPRESENTED NATIONALLY BY
 HEADLEY-REED CO.

Sales Techniques

Q. How is network radio being sold in 1957?

A. Network radio is being sold in new ways. The newness may be in the movement of top-level management people directly into the selling arena. Or in the development of new research which will help guide agency and advertiser thinking.

It may be in the actual presentation, as with American. President Bob Eastman, one of the top-level network people who takes direct part in pitches, is supervising development of high-quality, expensive color slide presentations with success story capsules and accompanying high-fidelity tapes.

NBC says 90% of its presentations attempt to sell network radio rather than the NBC network—and CBS and ABC are reportedly selling in the same way. There's "no battle in radio such as they have in the magazine field," commented one sales vice president.

MBS NET CHANGING HANDS

At presstime for this section, sale of the Mutual Network was believed imminent. The prospective buyers: Paul Roberts, West Coast broadcaster heading a group negotiating with Tom O'Neil, head of RKO Teleradio, which is the present owner of the network.

The new element may be, as in the case with CBS, closer cooperation on the creative level. John Karol works with advertisers in suggesting copy themes and copy approaches which will fit the mood of the adjacent programs.

The framework for network selling is the same, with time periods and costs static. But there are vital changes all up and down the line—aggressive and progressive changes. Mutual has had the biggest revision with its elimination of station option time and its barter arrangement on time periods.

At this point, CBS and NBC have rate cards pretty well stabilized until new listeners come into the audience fold and justify rate hikes. NBC may have some re-evaluation of nighttime periods.

But the other two networks are in the midst of dollar-by-dollar reappraisal of their rate cards. Both American and Mutual hope to have their formulae of outgo and income balance completed for late summer selling.

Winner takes (almost) all...

21 of the 24 top Pulse Rated radio shows in Los Angeles are heard on KNX.* That's another reason why Southern California's #1 radio station is the CBS 50,000 watt

KNX, LOS ANGELES



REPRESENTED BY CBS RADIO SPOT SALES

* Pulse: March-April, 1957

Program Service

Q. What's happened to the program service concept?

A. As detailed above, Mutual has become a program service. It supplies a stable of shows to its affiliates at their request rather than at network insistence, a vastly different approach than in network's heyday.

There's a fifth network, one which provides the nation's other program service. Keystone Broadcasting System has always been a funnel through which programs and/or commercials were siphoned to stations. Its difference: it is a nonwired, transcription network. It's the biggest network in the country, servicing today 957 affiliated stations.

Here's its affiliate breakdown: 77.1% are located in a single-station market; 13.0%, two-station; 5.4%, three-station; 4.5%, four or more stations.

One new sales approach is Operation Impact. The plan: 15 brand identification announcements up to 20 words long for an advertiser in a one-week period, reaching into 15.7 million unduplicated radio homes at a cost of 32¢ per 1,000 such homes. Here's what it costs a client per announcement: in a 13-week contract, 95¢; 26 weeks, 90¢; 39 weeks, 85¢; 52 weeks, 85¢. The network numbers 64 national advertisers as its clients.

Keystone stresses segmented audience coverage as well as total audience in special presentations to farm-market and Negro-market advertisers.

Noel Rhys, vice president of Keystone in charge of its New York office, stresses the significance of having radio affiliates in non-metropolitan areas. In the first place, more than 600 of the KBS stations are located in a county seat, "the most important commercial center in any non-urban trading area." He points out what he terms "misplaced sales credit" being given to metro areas by many manufacturers.

Here's what he means. In Kansas City, 50% of all the manufactured goods shipped there to wholesalers is re-shipped out into peripheral areas—these smaller commercial trading areas outside the metropolitan district. Yet credit for these sales, he asserts, is given to Kansas City. He recommends advertisers spend part of their budgets outside this area at "the local level—the actual point of sale."

MBS Sale

Q. What's the future of MBS?

A. At presstime, the reported sale of MBS to a syndicate headed by West Coast fm broadcaster Paul E. Roberts was still not final as last-minute contract hassles cropped up.

The details of the sale were shrouded in as much mystery as the background of Roberts himself. The few facts known about him were that he is general manager of KRKD-FM, Los Angeles; president and majority stock-

holder of United FM, Inc., a station rep., and v.p. of Audio Sales Co.

As for the MBS side, it was understood that the MBS parent company, RKO TeleRadio Pictures, would retain the five o&os as well as the Don Lee and Yankee regional networks. Roberts is expected to receive the advertising accounts, affiliation contracts and goodwill of the network.

Attending the final negotiations besides Roberts, were Thomas L. O'Neil, who heads up General Tire and Rubber Co., as well as the RKO subsidiary, and John Poor, MBS chief.

Retailers know their markets

BEST - and

*Retailers in
every town
indicated*

Advertise Regularly

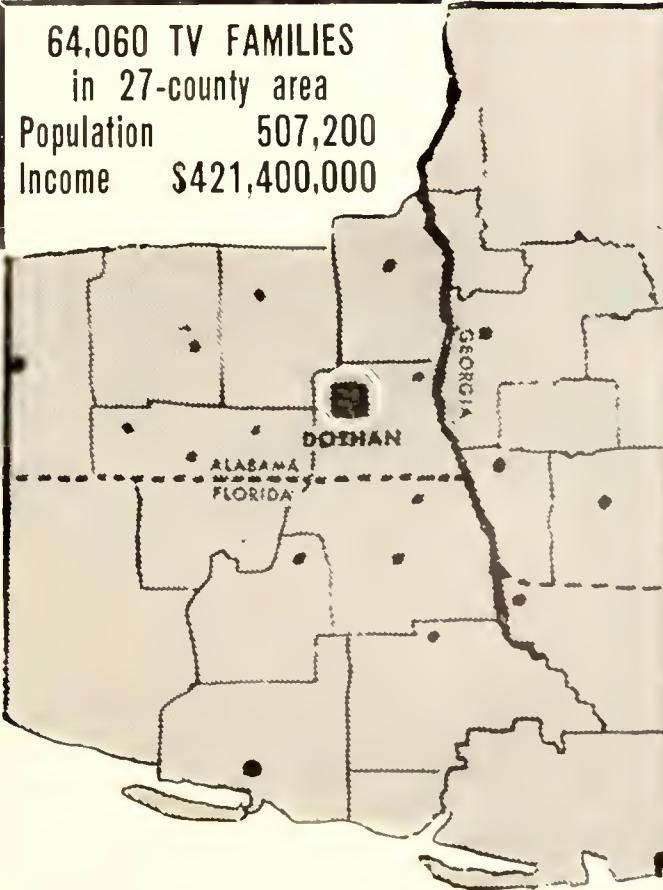
on
WTVY
CHANNEL 9

Dothan, Ala.

Covers the Wiregrass



F. E. Busby Executive Vice President
Represented by
Young Television Corp., Nationally
Clarke Brown, Southeast



Sponsors know

THE BUY IS BETTER

on

WINS*



BILL STERN "CONTACT"
7-10 a.m. daily



BILL STERN "CONTACT"
7-10 a.m. daily

AMERICAN TOBACCO • THOM McAN
ROBERT HALL • RITTER'S RELISH
NEWPORT CIGARETTES • PEPSODENT
CLAPPS BABY FOOD • MERKEL MEATS
CAROLINA RICE • INSTANT SANKA
HOFFMAN BEVERAGE • COPPERTONE
TENDERLEAF TEA • CAROLINA RICE
NORELCO SHAVERS • R. J. REYNOLDS
MC CALL'S MAGAZINE • COLUMBIA
PICTURES • VITALIS • FORD MOTORS



BILL STERN "CONTACT"
7-10 a.m. daily

OLD GOLD • MACY'S
GENERAL ELECTRIC
ARRID • CHEVROLET
HIRE'S ROOT BEER



BILL STERN "CONTACT"
7-10 a.m. daily

SHELL OIL • SUPER SUDS
GRAND UNION • LISTERINE
PEPSI COLA • DAILY NEWS
A & P STORES • BUDWEISER
CHASE-MANHATTAN BANK
WARNER BROS. • SEVEN-UP

CANADA DRY • DUMONT TV
BIRDS EYE FOODS • VITALIS
DIAMOND MATCH • TEXACO
GOODYEAR TIRE • COPPERTONE
COLGATE-PALMOLIVE • BLUE COAL
PAN AMERICAN AIRLINES
BEACON WAX • SINCLAIR OIL
BALLANTINE • BEECHNUT GUM

* COVERAGE

New York
New Jersey
New England

50,000 Watts
24 hours a day

Also Selling: JACK LACY • ALAN FREED •
ZEKE MANNERS • MAGGI McNELLIS • STAN BURNS

ON **WINS**



NEW YORK CITY, N. Y.

SECTION

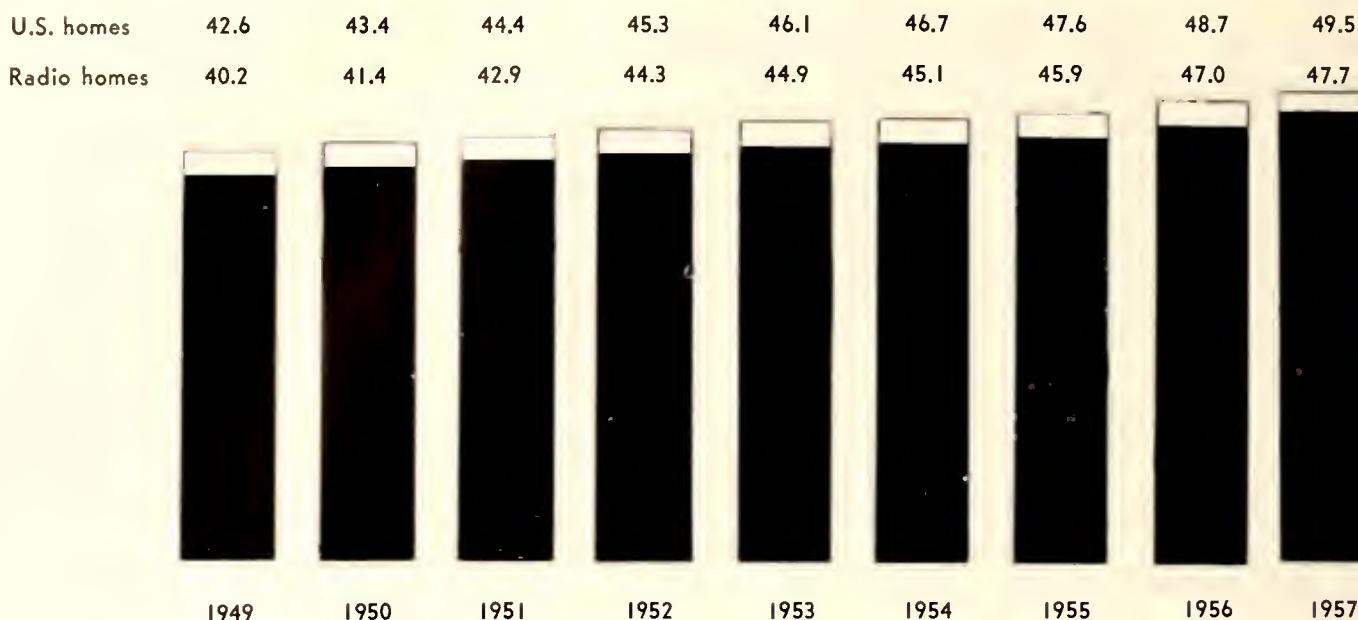
7 RADIO BASICS

A 19-page section filled with useful information on radio's dimensions; set production trends; the radio audience analyzed from all sides, including important out-of-home data; network radio listening patterns; spending figures, principally spot.

I. DIMENSIONS OF RADIO

1. How many U.S. homes have radios?

Millions of U.S. homes with radios, March, 1949-1957

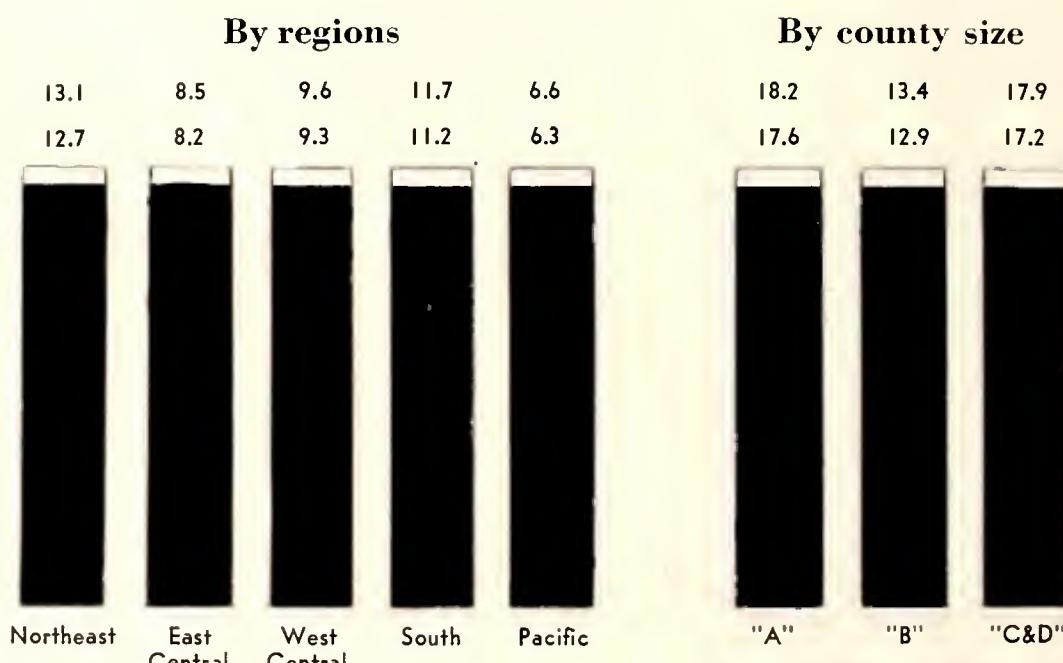


Radio homes have pretty well kept pace with the growth in all homes, these Nielsen figures show. While there are

actually more non-radio homes than in 1952, the difference is not significant. The 1957 saturation figure is 96.4%

2. Is radio home ownership spread evenly?

Millions of radio homes, March 1957



Unlike tv, radio home saturation is evenly spread over all sections of the country and in rural and urban areas, as

indicated by county size figures. In the south, where tv has 68% saturation, radio has 95.7%. Data is from Nielsen

3. How are radio sets distributed?

| Set location | Radio set index | |
|----------------------|--------------------|--------------------|
| | 1957 | 1956 |
| Home | 84,000,000 | 82,000,000 |
| Auto | 34,000,000 | 32,000,000 |
| Public places | 10,000,000* | 10,000,000 |
| Total | 128,000,000 | 124,000,000 |

SOURCE: RAB, I.J. Survey each year, estimates of sets in working order. *Non-identification.

Home radios only

| | |
|-----------------------------------|-----|
| Homes having one radio | 52% |
| Homes having two radios | 30% |
| Homes having three or more radios | 18% |

Home and auto radios combined

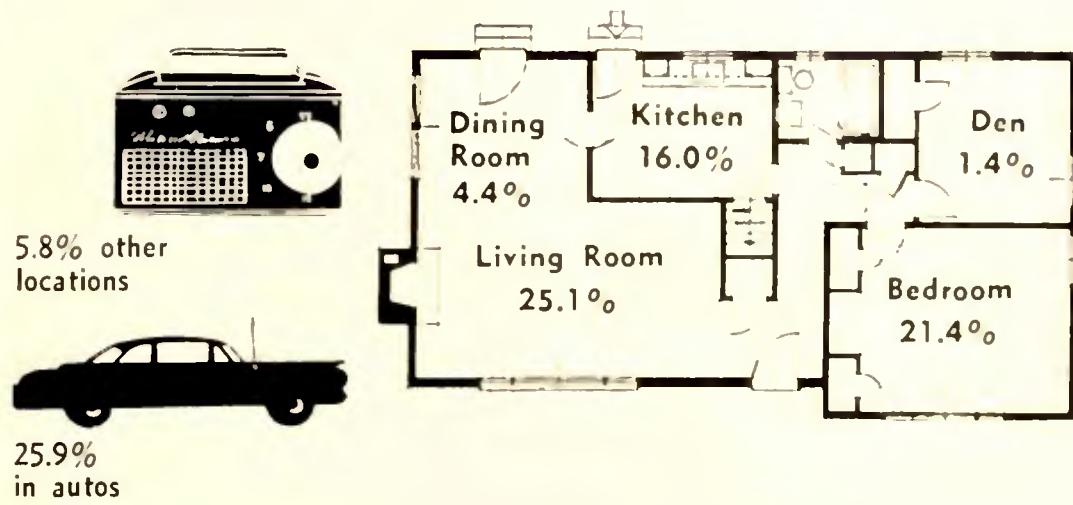
| | |
|---------------------------------|------------|
| Homes having one radio | 14,111,000 |
| Homes having two or more radios | 33,724,000 |

SOURCE: Nielsen Coverage Service No. 2, Spring 1956

4. What's the distribution of multi-set homes?

5. Where are U.S. radios located in and out of homes?

These figures are from ARF-Politz study of May 1954, have not been updated because of difficulty of getting accurate figures without field work. Current trend is toward more auto radios, radios outside of living room



NOW it's easier than ever to

WIN GREATER PROFITS FOR

RCA THESAURUS, world's leading
recorded programming service,
helps you win new sponsors,
cinch current advertiser renewals!

THE NEW RCA THESAURUS LIBRARY SERVICE: RCA's exclusive, all-inclusive library service for radio stations will make your station the most attractive radio buy in your market. The powerful commercial features, audience-building musical programs and monthly release service keep your library up-to-the-minute, and your station ahead of the competition. Included are:

1. SINGING COMMERCIAL JINGLES: Attention-getting lead-ins for your commercials, assuring sponsors more effective advertising. Over 2,000 of these for more than 70 local sponsor classifications plus shopping, time, weather, station break and holiday jingles. A bonus for your advertisers!

2. SHOW THEMES: To introduce local commercial shows, like disc jockey, news, sports, home and farm, etc. Show Themes give your station a personality. **3. SALES BOOSTER CAMPAIGNS:**

Series of fascinating recorded teaser features that attract greater sales for your sponsors.

Teaser-lines capture interest, hold audience through commercial, then "pay off" for sponsor and station. Now includes five sponsor campaigns: "Double Talk," "What's In a Name,"

"Sound Advice," "Little Known Facts," and "Impersonations." **4. SHOW STOPPERS:** Adds a cast of 60 voices to your station! Library of over 360 recorded *comic* situations and lead-ins to commercials. Recordings with scripts that work your DJ's right into the act. Completely catalogued for easy daily use.

5. SHOP-AT-THE-STORE-WITH-THE-MIKE-ON-THE-DOOR Merchandising Service for Sponsors:

RCA Thesaurus' famous copyrighted package-promotion that regularly brings stations \$5,000 to \$10,000 extra income annually. Operating manual gives step-by-step guide to greater profits. Test-proven and used by more than 400 stations, 20,000 sponsors. Includes jingles, voice tracks by big-name stars, decals with your call letters for stores, and other features. Sells products . . . sells sponsors . . .

promotes your station. **6. ECHO ATTENTION-GETTERS:** New, clever, uniquely effective!

Words such as "Startling," "Bargains," "Big Sales" . . . heard first in clear, then rapidly repeated on echo. A wonderful audience-alterer for commercials. **7. COMMERCIAL SOUND EFFECTS:**

Over 300 sound effects, to add impact to commercials. Now available to hypo sales in 35 sponsor classifications. PLUS monthly marketing bulletins and sponsor-selling brochures to help you sell time, and help your clients sell products! Offered on an exclusive basis in your market.

MOVE YOUR RADIO STATION!

THESAURUS PROGRAMMING FEATURES include a basic library of 5,000 musical selections, holiday shows, numerous five-minute features, and dozens of big-name personalities in their own 15-minute and half-hour shows. You get *all* shows, including the brand-new ones as they appear. Take these three exciting new Thesaurus exclusives, for example:



THE NEW LAWRENCE WELK SHOW: Completely new half-hour weekly show already sold to sponsors by 80% of all RCA Thesaurus subscribers. Presents the entire Welk TV troupe! Sells itself to sponsors.



PAUL WHITEMAN'S "I REMEMBER WHEN": Nostalgic half-hours in which "Pops" Whiteman looks back on his career in music for anecdotes about singers, composers and bandleaders, and introduces over 150 new High Fidelity recordings of all-time hits.



GREAT MOMENTS IN SPORTS: 52 quarter-hours of great sports events, brimming with human interest, introduced by Bud Greenspan. Featuring the actual voices of sportsdom's leading figures — Babe Ruth, Lou Gehrig, Jesse Owens, others. Fully recorded, open-end.

MOVE YOUR STATION AHEAD IN YOUR MARKET. GET DETAILS TODAY ON THIS COMPLETE, PROFIT-MAKING SERVICE FROM YOUR NEAREST RCA THESAURUS SALES REPRESENTATIVE.

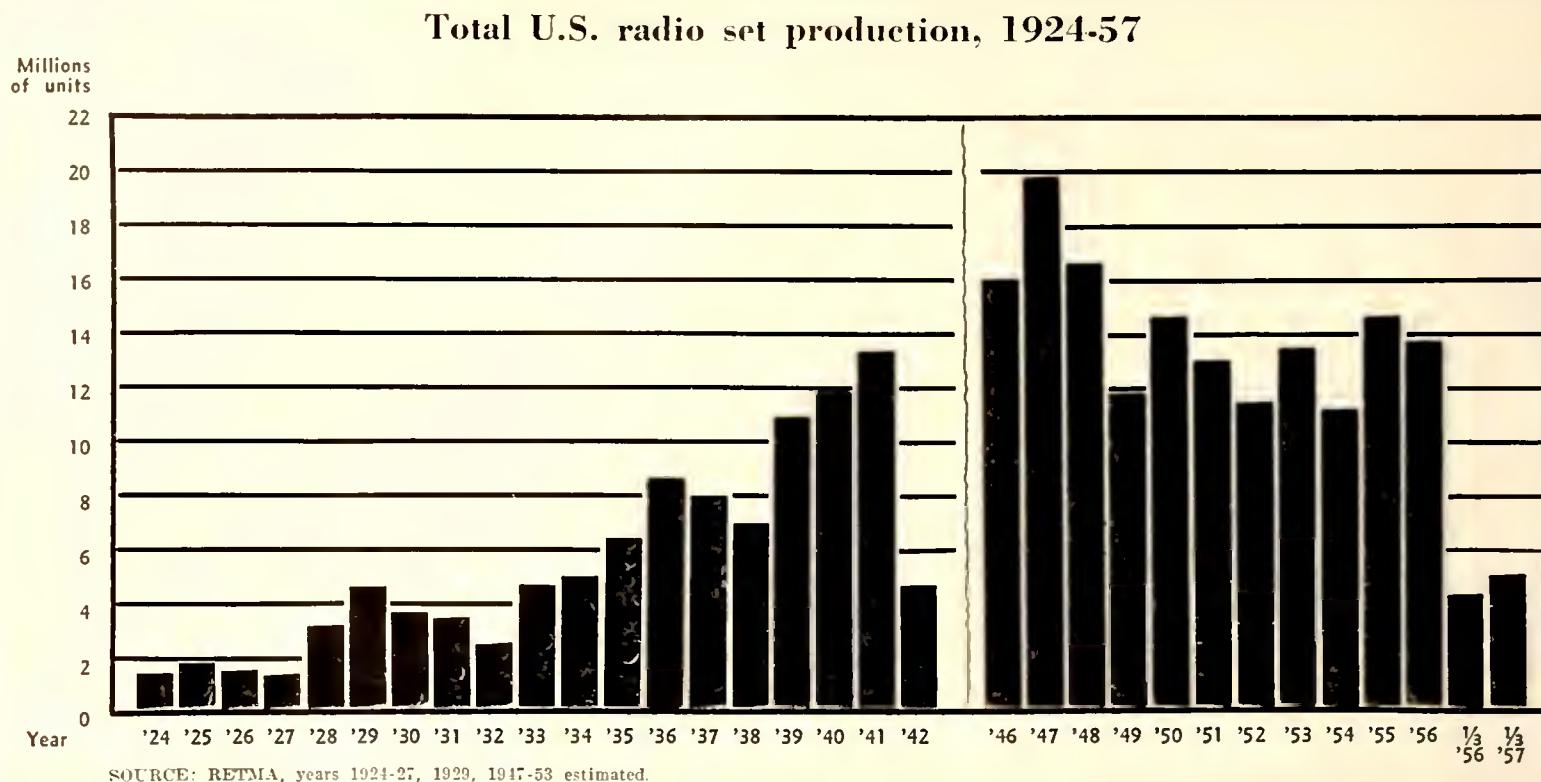


RECORDED PROGRAM SERVICES

55 East 24th Street, New York 10, N.Y., Murray Hill 9-7200; 445 N. Lake Shore Drive, Chicago 11, Ill., Hitchcock 4-3693; 134 Peachtree St., N.W., Atlanta 3, Ga., Jackson 4-7703; 7901 Freeway #183, Dallas 35, Texas, Fleetwood 2-3911; 1016 S. Sycamore Ave., Hollywood 38, Calif., Oldfield 4-1600.

II. RADIO SET PRODUCTION

1. How many radio sets have been produced in the U.S.?



2. What types of radios are the most popular?

Radio set production by type, 1947-1956

| Year | Home | Clock | Portable | Auto |
|------|------------|-----------|-----------|-----------|
| 1947 | 14,082,662 | | 2,458,277 | 3,459,061 |
| 1948 | 9,630,308 | | 2,629,569 | 4,240,132 |
| 1949 | 5,961,196 | | 1,843,383 | 3,595,421 |
| 1950 | 8,174,600 | | 1,674,700 | 4,740,600 |
| 1951 | 5,974,297 | 777,155 | 1,332,990 | 4,542,920 |
| 1952 | 4,043,128 | 1,929,036 | 1,719,859 | 3,242,849 |
| 1953 | 4,402,938 | 2,041,120 | 1,741,564 | 5,182,934 |
| 1954 | 3,067,644 | 1,874,908 | 1,333,518 | 4,124,460 |
| 1955 | 3,393,882 | 2,243,674 | 2,027,545 | 6,864,000 |
| 1956 | 3,501,000 | 2,311,000 | 3,113,000 | 5,057,000 |

SOURCE: RETMA, estimated.

Rapid growth in portable radio production is the highlight of the past two years. While there were big portable production years right after the war, current portables differ in that they are smaller and many are transistorized. This makes them easier to carry around and, by the same token, makes it harder for rating services to measure listening to

them. Actual retail sales of portables last year came to 2,683,000, while the year before the figure was 1,879,000. Home, clock plus portable sales this year are running well ahead of last year, while sales of auto radios to auto manufacturers are also running ahead after a dip in 1956. Sales of non-auto radios through April 1957 came to 2,362,068

Know Charlotte by the company it keeps

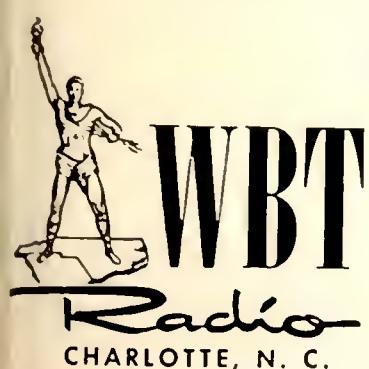
Charlotte's 303,542 commercial air passengers in 1956, topped totals for Phoenix, Springfield or Albany, all "first 50 markets."*

Proof that Charlotte rates a "first 50" radio appropriation, enough to use the station that exceeds its nearest Charlotte competitor in total audience (NCS #2) by 894%.

*Standard Metropolitan Area Population

Phoenix 236,448 • Springfield-Hartford 167,786 • Albany-Troy-Schenectady 147,409 • Charlotte 303,542

Call WBT or CBS Radio Spot Sales.



JEFFERSON STANDARD
BROADCASTING COMPANY



More Negroes...With

***YOU CAN REACH THEM**
Only With These Rollins Stations →
AT A NEW LOW COST



The Negro population's buying power
in these five Rollins BIG-CITY Markets...

is greater than...

The Negro population's buying power
in these eleven STATES combined...

MORE THAN TWICE THE BUYING POWER
FOR A FRACTION OF THE COST!

* Get The Facts About The Rollins "Single-Track" Plan!..

More Money to Spend!

INDIANAPOLIS
WGEE
5000 watts

The only regular Negro programming within the prosperous Indianapolis trading area!

CHICAGO
WBEE
Harvey, Ill.
1000 watts

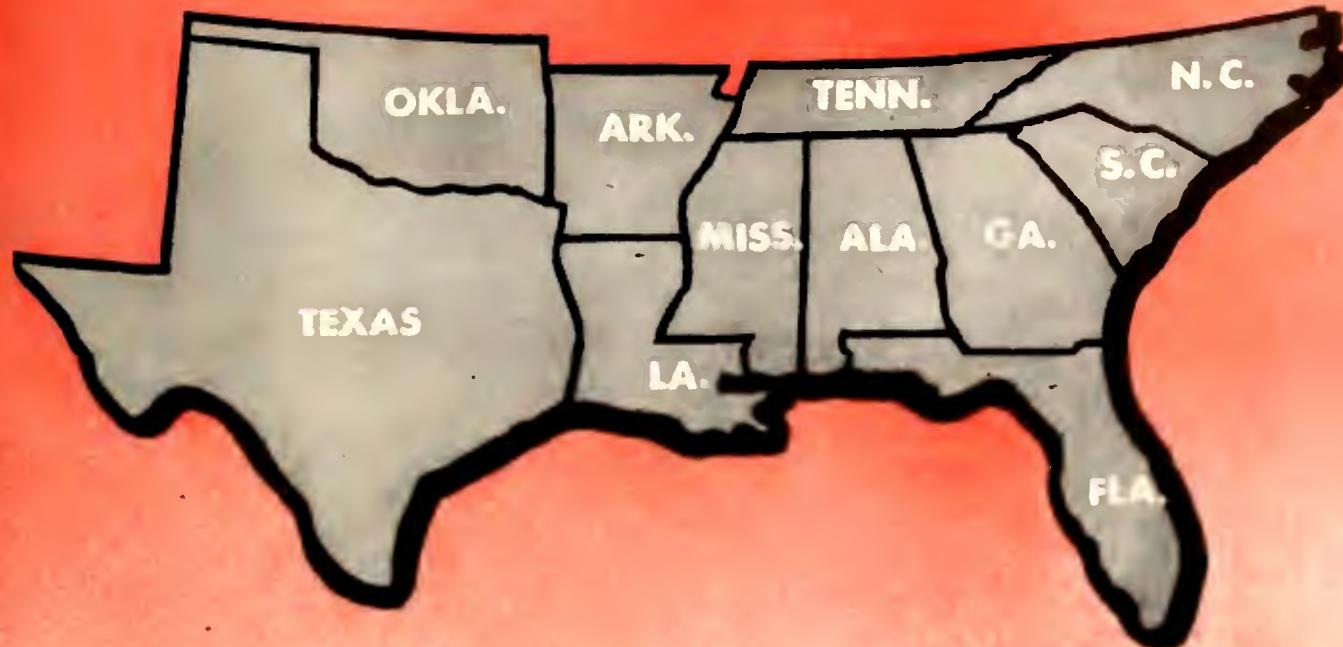
The only All-Negro station in the Chicago area...the enormous, rich No. 2 Negro market!

NORFOLK
WRAP
5000 watts

The only full-time Negro station in Norfolk...the No. 1 All-Negro station in the market!

NEW YORK
WNJR
Newark, N.J.
5000 watts

The only All-Negro station in the world's biggest and richest Negro market—New York!



Contact a Rollins Man at:

{ NEW YORK OFFICE: 565 Fifth Ave., OXFORD 7-7040
CHICAGO: 6205 S. Cottage Grove, NORMAL 7-4124
ST. LOUIS: Arcade Building, CHESTNUT 1-6000

III. RADIO LISTENING HABITS

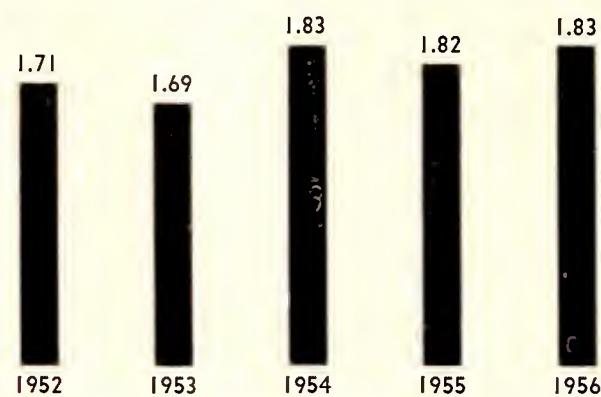
1. How does radio listening change through the year?

Average hours of in-home listening per home per day, 1956

| | Jan.-Feb. | Mar.-Apr. | May-June | July-Aug. | Sept.-Oct. | Nov.-Dec. |
|------------------|-----------|-----------|----------|-----------|------------|-----------|
| Radio-tv homes | 1.84 | 1.87 | 1.89 | 1.69 | 1.83 | 1.87 |
| Radio-only homes | 3.65 | 3.59 | 2.90 | 3.05 | 3.08 | 3.49 |

Source: Nielsen Radio Index

2. What's the trend in radio in-home listening in tv homes?



As Nielsen figures to left show, listening hours in tv homes have risen slightly in recent years. The percentage increase indicated is equal to about six minutes daily. These figures indicate stability rather than change, show pattern of future

3. How does radio's audience accumulate?

In-home listening, Monday-through-Friday, 9:00 a.m.-Noon

| % U. S. radio homes | Audience during average day | | | Homes reached on one or more days (Mon.-Fri.) | |
|--------------------------------------|-----------------------------|------------------------------------|--------------------------------|---|--------------------|
| | During average minute | At any time in average single hour | At any time in 3-hour day-part | In average single hour | In 3-hour day-part |
| 15.7 | 23.3 | 35.7 | 45.6 | 58.6 | |
| Avg. hrs. listening per home reached | ... | 0.67 | 1.32 | 1.72 | 4.02 |

Taken from a special analysis of the weekly radio and tv audience done by A. C. Nielsen during the week of 4-10 March 1956, these figures, though more than a year old,

are still valid and illustrate there is more than one way to look at radio audience data. Specifically, the figures illustrate the cumulation of radio listening in three-hour span

**Better take an
extra look at**

BIRMINGHAM RADIO

**WSGN has taken over
the TOP SPOT**

Nielsen said it first,

and again in 1957. WSGN is *first*, 6-9 AM, 35% share, 87% adult. *First*, 3-6 PM, 28% share, 73% adult.

Hooper agrees

The most recent report says WSGN is *first*, 7-9 AM, average share 33% greater than second station. *First*, 3-6 PM, average share 68% greater than second station.

Advertisers concur

Since the present management took over 18 months ago, national business is up 242%, and local business up 347%, comparing May '57 with October '55.

WSGN Birmingham, Ala.

5000 Watts At 61 On The Dial

National Representatives

Venard, Rintoul & McConnell, Inc.

Southern Representatives

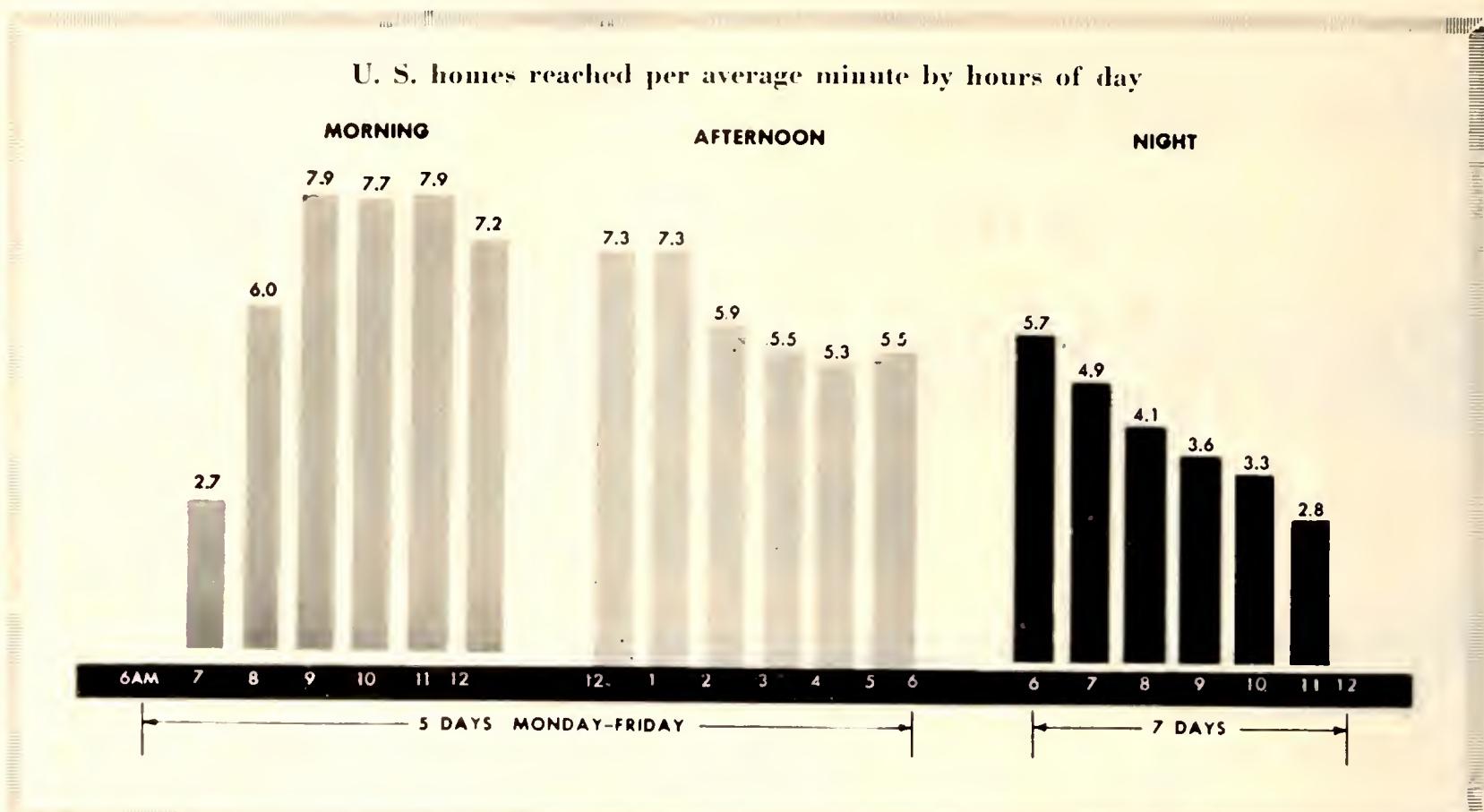
James S. Ayers & Co.

Music and News Twenty-Four Hours A Day



RADIO LISTENING HABITS

4. How does in-home listening vary by hours of day?



Radio's audience as of January 1957 (Nielsen) is shown above. Figures atop bars represent millions of homes.

Average minute audiences are only a fraction of radio's total in-home audience (about 30 million homes per day)

5. What's average daily radio usage morning, afternoon and night?

| Average hours daily in-home listening per radio home by day parts | | | | |
|---|-------------------|----------------|----------------|------------------|
| Time | Mon.-Fri. average | Saturday | Sunday | All days average |
| 6 p.m.-6 a.m. | 40 min. | 38 min. | 31 min. | 39 min. |
| Noon-6 p.m. | 46 min. | 50 min. | 42 min. | 46 min. |
| 6 a.m.-Noon | 51 min. | 38 min. | 31 min. | 46 min. |
| Total | 2 hrs., 17 min. | 2 hrs., 6 min. | 1 hr., 44 min. | 2 hrs., 11 min. |

Source: Nielsen Radio Index, Jan.-Feb. 1957, N. Y. Time.

Radio's Greatest Success Story!

* PRC'S TOWERING TWINS NOW TOP 2 MIGHTY MARKETS

FIRST...

KAKC

NO. 1 in TULSA, Oklahoma

They said it couldn't happen! But nine months ago, *Public Radio Corporation lit the fuse in Tulsa . . . and KAKC zoomed to the top in ratings in a few short weeks!

Now, for 9 consecutive months, KAKC has held top position in Tulsa . . . far and away ahead of other stations in every Hooper and every Pulse rating.

And KAKC is still gaining. Your message on KAKC reaches more and more listeners . . . more than on any competing station, and more every day and every night!

No giveaways, no gimmicks . . . just the music and news the public wants!

TULSA HOOPER RADIO AUDIENCE INDEX MAY-JUNE, 1957

Share of Radio Audience — Monday through Friday

| | 7:00 A.M. — 12:00 NOON | 12:00 NOON — 6:00 P.M. |
|--|---------------------------|---------------------------|
|--|---------------------------|---------------------------|

| | | |
|--------------------------|------|------|
| Independent Station KAKC | 33.8 | 45.0 |
| Independent Station "B" | 19.6 | 15.8 |
| Network Station "C" | 15.3 | 14.9 |
| Network Station "D" | 12.3 | 9.2 |
| Independent Station "E" | 9.2 | 11.0 |
| Network Station "F" | 5.4 | 3.5 |

DES MOINES HOOPER RADIO AUDIENCE INDEX

MAY-JUNE, 1957

Share of Radio Audience — Monday through Friday

| | 7:00 A.M. — 12:00 NOON | 12:00 NOON — 6:00 P.M. |
|--|---------------------------|---------------------------|
|--|---------------------------|---------------------------|

| | | |
|-------------------------|------|------|
| Station KIOA | 41.8 | 42.2 |
| Network Station "B" | 22.9 | 26.1 |
| Independent Station "C" | 10.0 | 6.5 |
| Network Station "D" | 9.7 | 6.0 |
| Independent Station "E" | 6.9 | 8.1 |
| Network Station "F" | 6.2 | 8.6 |

NO. 1 ALL THE TIME, MORNING, AFTERNOON & NIGHT

Take a new look at Tulsa and Des Moines. Put the TOP radio stations on top in YOUR advertising plans.

*** PUBLIC RADIO CORPORATION**

LESTER KAMIN, President • JOHN H. PACE, Executive Vice-President and General Manager

• • •

Station **KAKC**
970 KC • 1,000 WATTS
TULSA, OKLAHOMA

Get the NEW facts from
H-R REPRESENTATIVES



The new **KIOA**
940 KC • 10,000 WATTS
DES MOINES, IOWA

RADIO LISTENING HABITS

6. How do listening levels compare in radio-tv and radio-only homes?

Homes using radio in-home by day parts

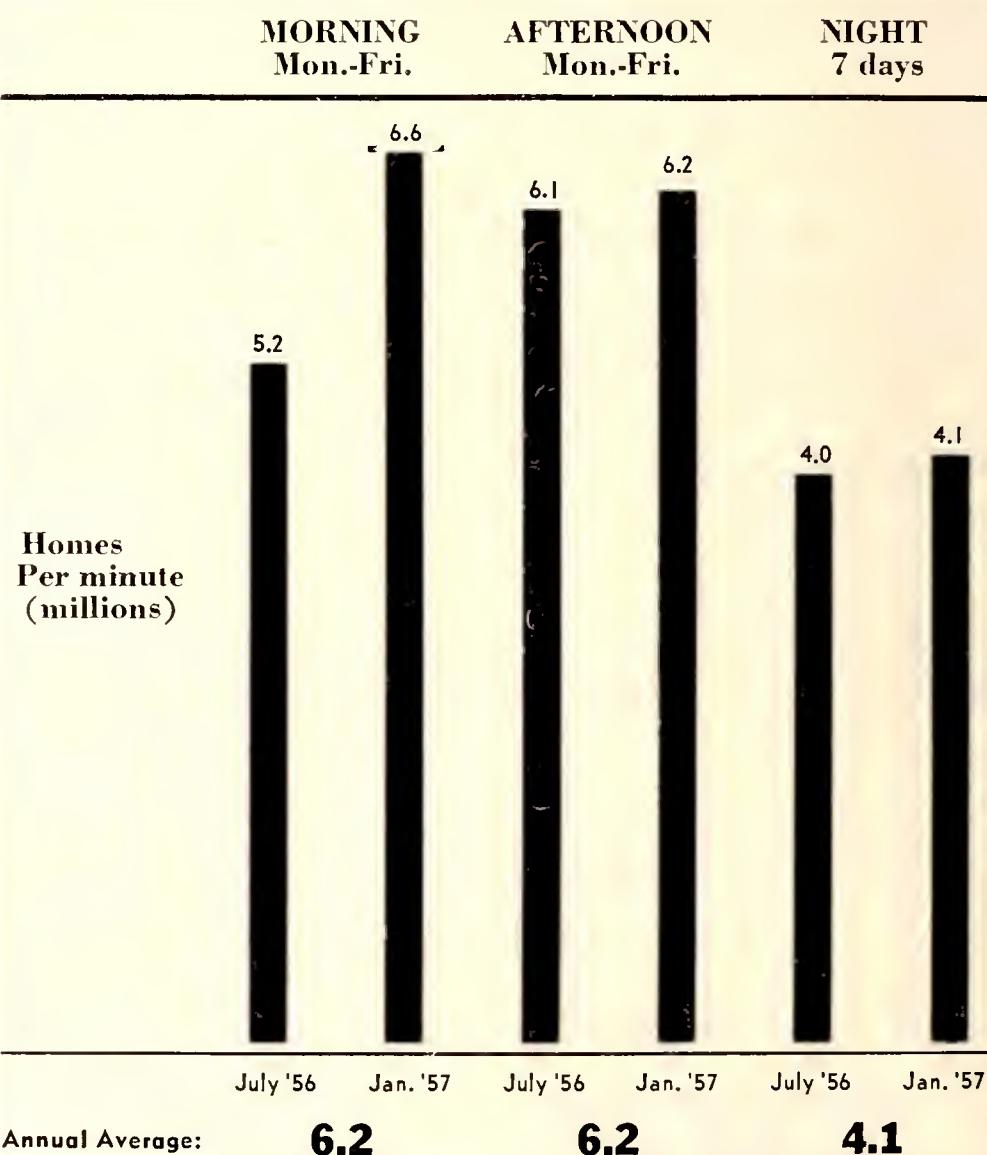
| | Radio Homes Using Radio | | TV Homes Using Radio | | Radio Only Homes Using Radio | |
|----------------------------------|-------------------------|------------|----------------------|------------|------------------------------|------------|
| | Avg. Aud. | Homes '000 | Avg. Aud. | Homes '000 | Avg. Aud. | Homes '000 |
| 8:00 a.m.-12 Noon (Mon.-Fri.) | 16.4% | 7,823 | 15.7% | 6,188 | 19.4% | 1,635 |
| 12 Noon-6:00 p.m. (Mon.-Fri.) | 12.9 | 6,153 | 11.4 | 4,500 | 19.6 | 1,653 |
| 6:00-11 p.m. (Sun.-Sat.) | 9.2 | 4,388 | 6.6 | 2,612 | 21.0 | 1,776 |

SOURCE: Nielsen Radio Index, Jan.-Feb. 1957.

The 10 million-plus radio-only homes listen to radio at a fairly steady rate through the day, broadly speaking, while radio-tv homes show a gradual decline. The data here are based on New York time, so spot advertisers should use the material with care

7. How does radio listening compare winter and summer?

Only in the morning is there any appreciable difference in summer and winter listening, these Nielsen in-home figures show. And even here, the differential is cut by auto listening. Reading across chart above, millions of additional homes listening in autos are: morning, 1.4, 1.2; afternoon, 1.8, 1.5; evening, 1.5, 1.0. July total listening is thus higher in afternoon, night





" My Mommie
Listens to
KOIL"

"Our Miss KOIL"

The Station Most Omaha-Council Bluffs Mommies Listen To!

Avery-Knodel Rep.

REAL LIVE

This is about *WCCO-Land*—the 114 counties of Minnesota, Wisconsin, Iowa and South Dakota served so well by WCCO Radio.* It's a market where bigness is measured in *millions* and *billions*. Population: 3.6 million (*big as Detroit*); effective buying income: \$5.4 billion (*bigger than Washington, D.C.*); total retail sales: \$4.1 billion (*bigger than Boston*); gross farm income: \$1.7 billion (*bigger than New York state and six New England states combined*)!

Dollar signs and decimal points aren't all. *WCCO-Land* is a *real live market*. The vitality and progressiveness of its people is matched only by the diversity and growth of its industries—iron ore and taconite in the North, oil and lignite in the Dakotas, farming and manufacturing nearly everywhere. Not to mention some of the nation's best fishing and most beautiful vacationland.

Doing a big job of providing this vast area with the best in entertainment, information and service is WCCO Radio. As a result, WCCO's weekly circulation of 723,860 families is from 2¹/₂ to 28 times greater than all other Minneapolis-St. Paul stations.** And greater, too, than the weekly circulation of any television station, newspaper or magazine in the region. Which is why your advertising campaign in this *big, booming* market should begin on WCCO Radio!

WCCO RADIO

*The Northwest's 50,000-Watt Giant
Minneapolis-St. Paul
Represented by CBS Radio Spot Sales*

*Basic Service Area, NCS #2

**NCS #2

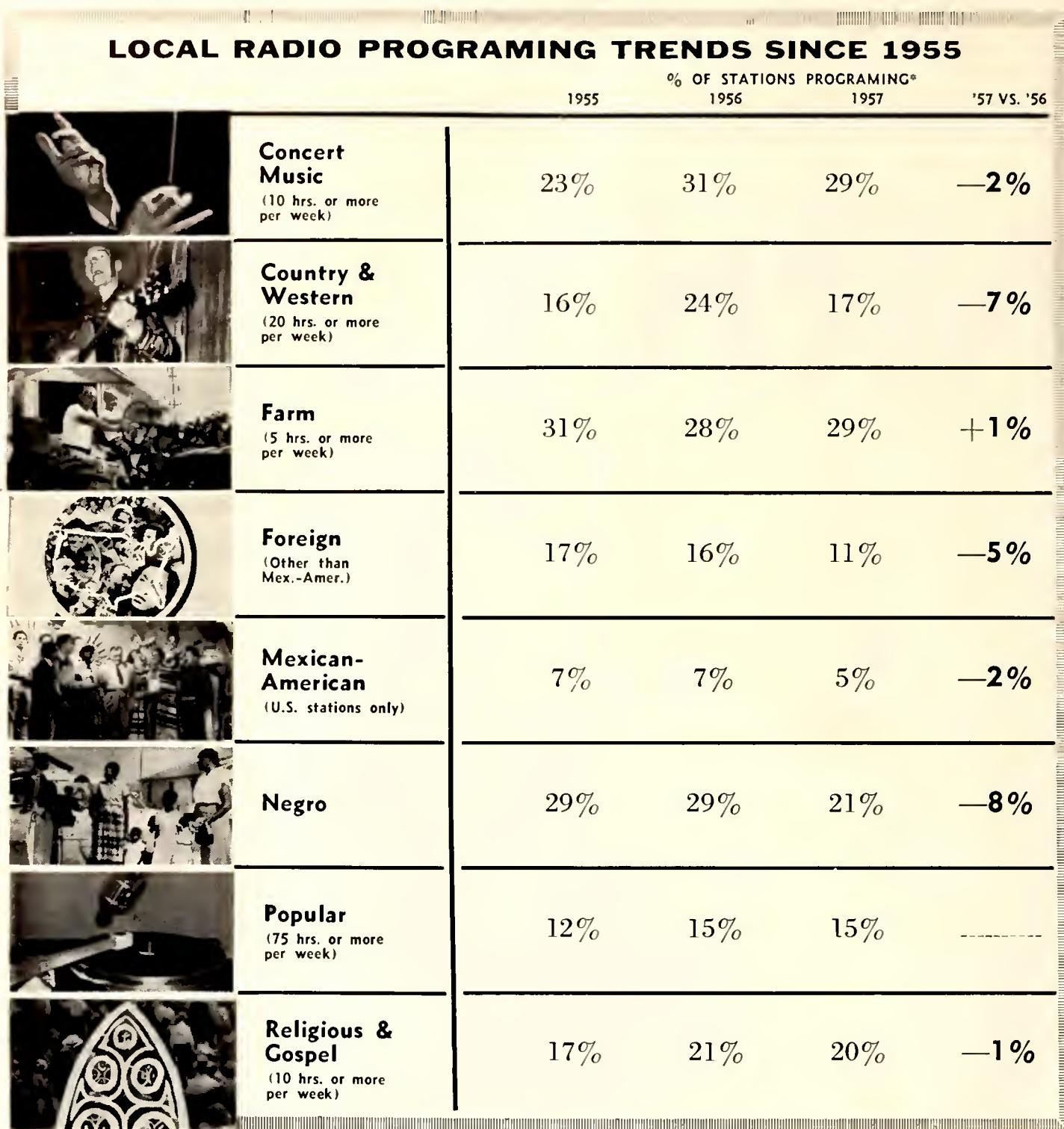
Market Data: Survey of Buying Power, 1957
SRDS Consumer Markets, 1957

MARKET!



RADIO LISTENING HABITS

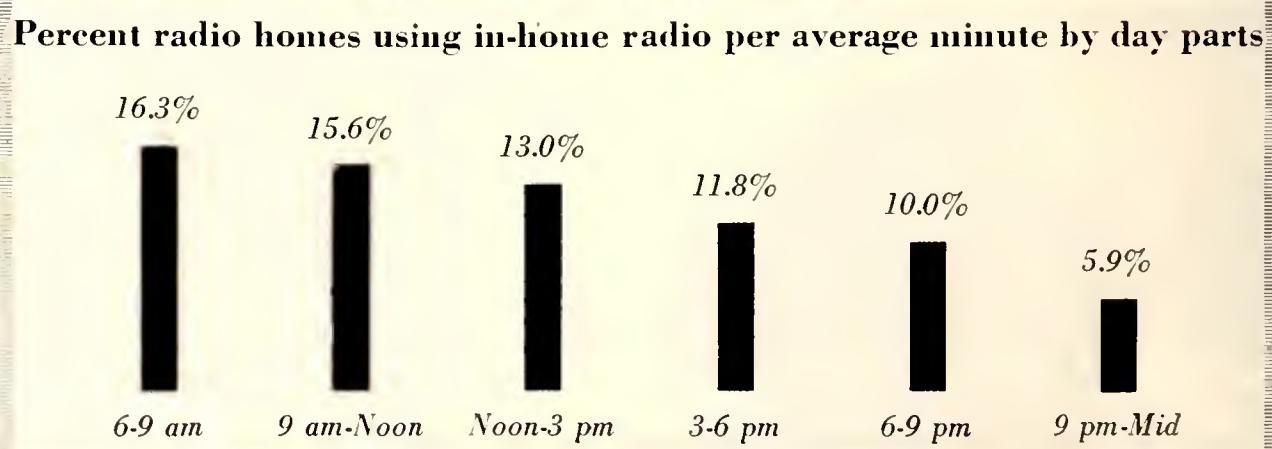
8. What changes have been taking place in local programming?



*1955 base: 2172 stations. 1956 base: 2515 stations. 1957 base: 2676 stations, U. S. and Canada. From SPONSOR's 1957 "Buyers' Guide."

9. What are the national listening figures by local time?

SOURCE: Nielsen Radio Index, Jan.-Feb. 1957, Mon.-Fri. average. Figures combine listening in Eastern, Central, Pacific Time Zones on local time basis.



SO YOUNG BUT SO FIRST

*...and so far ahead of all other
Cleveland radio stations.*

Youngest on the Cleveland dial, **WE'RE**....

FIRST in ratings (all three!)

FIRST in results

FIRST in local and national sponsors

FIRST in public service

Around the clock and around the calendar, the top name personalities beam the best in music, news and sports to Cleveland over **WERE**.

WERE personalities reach more live audiences through personal appearances than any other regional talent. They enjoy more national and industry-wide recognition, too!

* **LATEST PULSE** From 6 AM to midnight *PULSE* shows that all stations trail **WERE** 87.5% of the time.

* **LATEST NIELSEN** 6 AM to midnight **WERE** is first in Cleveland's Metropolitan Market.

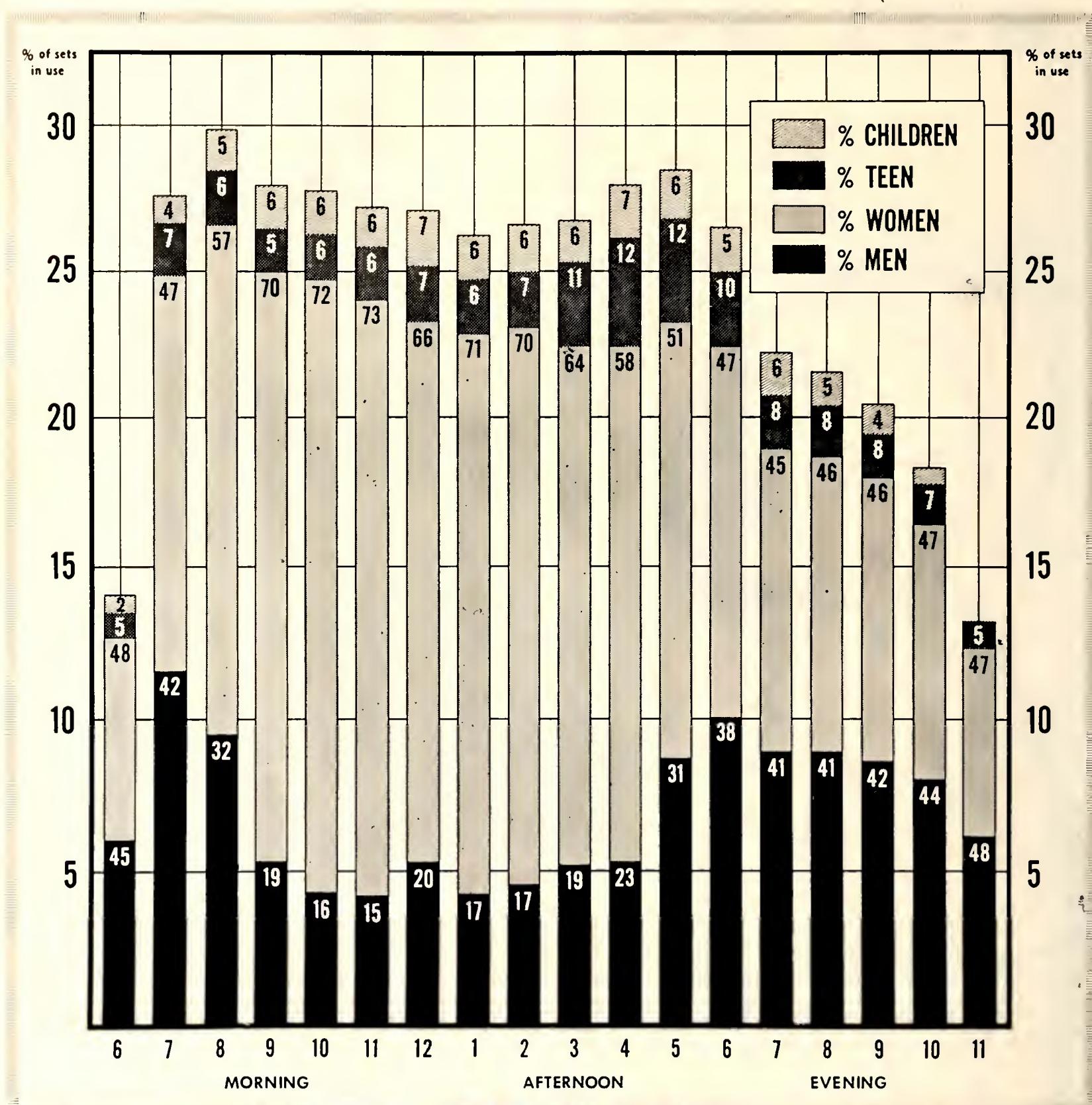
* **LATEST HOOPER** **WERE** leads all Cleveland stations in 12 of the 16 rated hours and takes the top 1/3rd (35%) of the audience and lets the other 7 stations scramble for the rest.

BUY WERE
AND SELL CLEVELAND

RICHARD M. KLAUS, Vice President & General Manager
represented by: VENARD, RINTOUL & McCONNELL, INC.

RADIO LISTENING HABITS

10. What are weekday audience composition figures on the local level?



Audience composition flow by hours of the day in eight markets is profiled in the chart above. Data was prepared by John Blair & Co. research department from Pulse figures during January and February 1956. Auto and other out-of-home listening is included. Numbers in the bars show share of listening among the four audience groups. The height of each bar is a measure of homes using radio while the length of each segment within each bar shows

the actual amount of listening done by each audience category. Aside from the obvious peaks in male listening during auto driving time in this Monday-through-Friday study, note that male listening holds up strong at night. The relatively minor importance of young listeners, even the highly-touted teen-age group with its yen for popular music, is clearly delineated. Numbers at the bottom of the chart refer to the hour beginning at that time.



Your advertising gets **HOME**

in these
4 key markets

{ SYRACUSE
OMAHA
KANSAS CITY
PHOENIX

because Meredith stations are
"One of the Family"

MEREDITH RADIO and TELEVISION STATIONS

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA

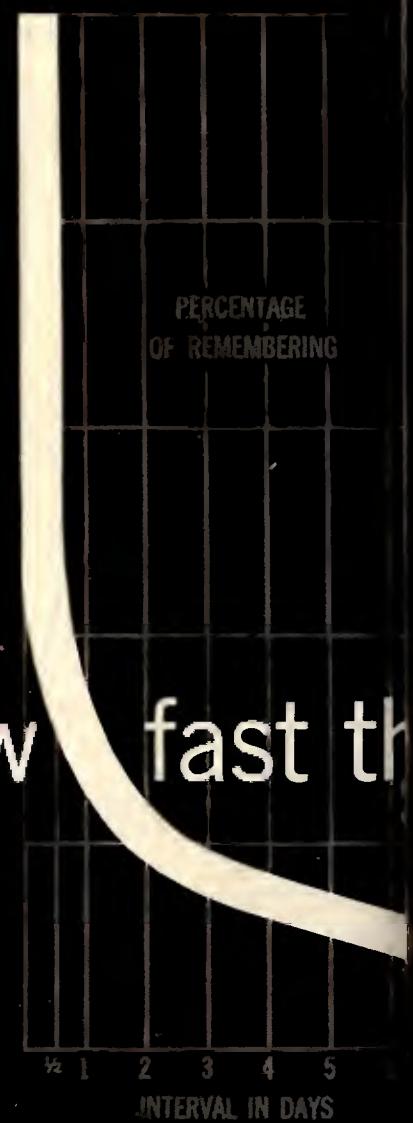
KCMO
WHEN
KPHO
WOW

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

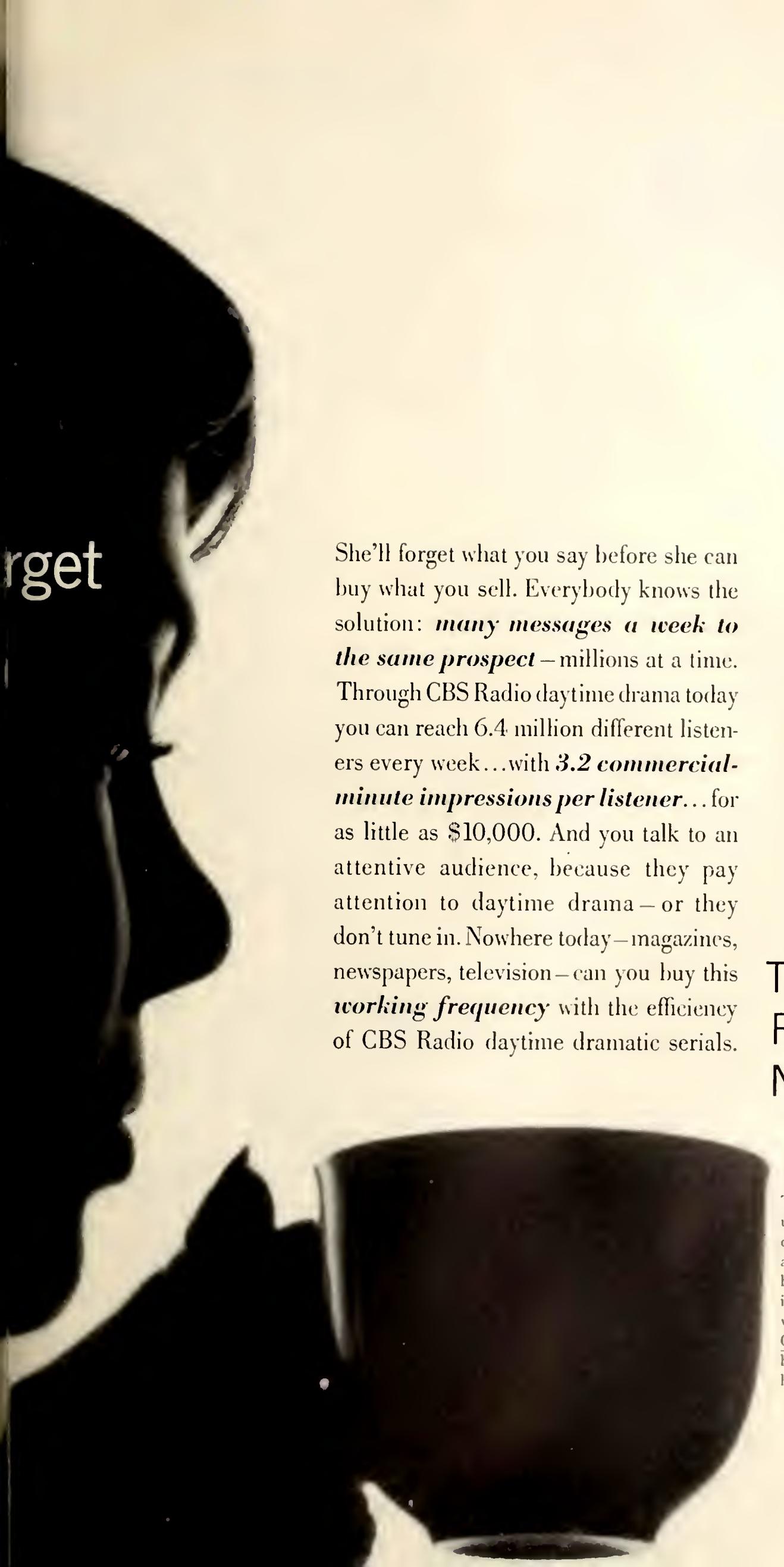
The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.- Blair-TV

Meredith Stations Are Affiliated With **Better Homes and Gardens** and **Successful Farming** Magazines

Remember how fast th



From Paffenberger, "PSYCHOLOGY IN ADVERTISING,"



rget

She'll forget what you say before she can buy what you sell. Everybody knows the solution: ***many messages a week to the same prospect***—millions at a time. Through CBS Radio daytime drama today you can reach 6.4 million different listeners every week...with ***3.2 commercial-minute impressions per listener***...for as little as \$10,000. And you talk to an attentive audience, because they pay attention to daytime drama—or they don't tune in. Nowhere today—magazines, newspapers, television—can you buy this ***working frequency*** with the efficiency of CBS Radio daytime dramatic serials.

THE CBS RADIO NETWORK

That's why Lipton Tea uses CBS Radio daytime drama all year long... and why Salada Tea has been on for 20 weeks in 1957 so far... and why Pan-American Coffee Bureau, for a big summer campaign, has come here too.

RADIO LISTENING HABITS

Weekend audience composition on the local level

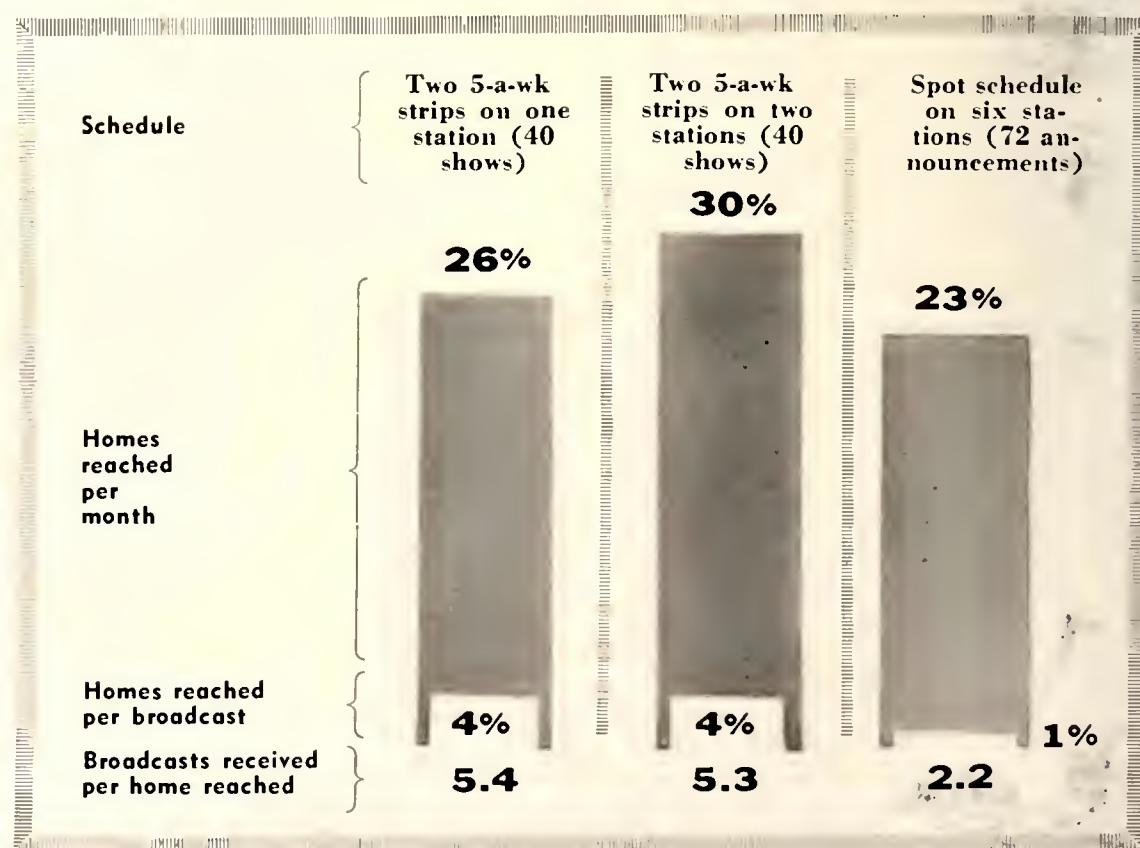
| TIME | MEN | WOMEN | CHILDREN | TEENS | SETS IN USE |
|----------|-----|-------|----------|-------|-------------|
| 6-7 a.m. | 49% | 48% | 2% | 1% | 5.1 |
| 7-8 | 45 | 49 | 4 | 2 | 11.3 |
| 8-9 | 39 | 53 | 5 | 3 | 15.7 |
| 9-10 | 36 | 52 | 8 | 4 | 16.9 |
| 10-11 | 34 | 52 | 10 | 4 | 19.3 |
| 11-N | 34 | 52 | 10 | 4 | 20.1 |
| N-1 p.m. | 36 | 50 | 10 | 4 | 20.6 |
| 1-2 | 40 | 46 | 10 | 4 | 21.4 |
| 2-3 | 41 | 45 | 10 | 4 | 23.1 |
| 3-4 | 42 | 45 | 10 | 3 | 23.4 |
| 4-5 | 40 | 46 | 10 | 4 | 23.1 |
| 5-6 | 40 | 47 | 10 | 3 | 21.3 |
| 6-7 | 41 | 47 | 9 | 3 | 21.2 |
| 7-8 | 43 | 46 | 8 | 3 | 18.9 |
| 8-9 | 44 | 46 | 8 | 2 | 18.1 |
| 9-10 | 45 | 45 | 8 | 2 | 16.9 |
| 10-11 | 47 | 46 | 6 | 1 | 14.7 |
| 11-M | 48 | 47 | 5 | — | 11.0 |

11. What are weekend audience composition figures on the local level (winter) ?

Chart at left, prepared by John Blair and Co., provides a four-way audience composition breakdown, based on Pulse data in the following eight markets: Chicago, Detroit, Philadelphia, Columbus, Miami, Pittsburgh, Seattle, Dallas. Figures show a weighted average, cover both Saturday and Sunday. Note the substantial numbers of men who can be reached during the day on weekends. Data shown includes listening in automobiles

12. What size audiences can advertisers reach with local level combination buys?

Taken from NSI special analysis files, the data at right give some idea of the audience sizes an advertiser can accumulate with combination buys. The first bar is a morning strip combined with an afternoon strip. The second is a daytime strip combined with an early evening strip. Material is not meant as a comparison of the three different types of purchases



**Nothing —
but nothing
outsells
good old radio!**

ESPECIALLY IN PHILADELPHIA ON WIP

Where **National sales** are up **94%** and
Local sales are **43%** ahead of five years ago!

WIP / 610
PHILADELPHIA ON YOUR DIAL

IV. OUT-OF-HOME LISTENING

1. What does auto add to in-home listening by day parts?

| Percent auto listening adds to in-home U. S. audience | | | | | |
|---|----------|----------|----------|----------|----------|
| SUMMER 1956 | | | | | |
| 6-9 a.m. | 9 a.m.-N | N-3 p.m. | 3-6 p.m. | 6-9 p.m. | 9 p.m.-M |
| 30.3 | 26.7 | 25.3 | 36.8 | 43.6 | 33.1 |
| WINTER 1956-57 | | | | | |
| 6-9 a.m. | 9 a.m.-N | N-3 p.m. | 3-6 p.m. | 6-9 p.m. | 9 p.m.-M |
| 20.0 | 18.8 | 18.9 | 33.1 | 29.3 | 21.6 |

Source: A. C. Nielsen Auto-Plus. Weekly averages Sunday through Saturday, N. Y. Time. Figures are not sets-in-use but percent of in-home listening.

U. S. homes using radios at home and in autos, Summer '56

| Time period | In-home radio use | Auto-Plus use | Total |
|----------------------|-------------------|---------------|-----------|
| 8-9 a.m. (Mon.-Fri.) | 5,771,000 | 1,627,000 | 7,398,000 |
| 5-6 p.m. (Mon.-Fri.) | 5,250,000 | 2,199,000 | 7,449,000 |
| 7-8 p.m. (Sunday) | 3,831,000 | 2,190,000 | 6,021,000 |

Source: A. C. Nielsen.

2. How many homes use auto radios during heavy traffic hours in the summer?

3. What's the auto audience composition like during the heavy traffic hours in the summer?

U. S. audience composition of auto listeners, Summer 1956

| Time period | Men | Women | Teen | Children |
|----------------------|-------|-------|-------|----------|
| 8-9 a.m. (Mon.-Fri.) | 60% | 23.5% | 7% | 9.5% |
| 5-6 p.m. (Mon.-Fri.) | 53% | 28% | 7% | 12% |
| 7-8 p.m. (Sunday) | 34.5% | 35.5% | 11.5% | 18.5% |

Source: A. C. Nielsen.

BELIEVABILITY

*. . . the Priceless Advantage You Get
When You Buy the WWJ Stations*

In fast-moving, hard-working Detroit—where cash registers ring up five billion dollars worth of retail sales annually—the WWJ stations back up your advertising with a very special quality of their own. It's *believability*.

Detroiter have faith in the WWJ stations, respect their traditional leadership, high standards of quality, sincerity of purpose. That's why so many say, "If it's on WWJ or WWJ-TV, it *must* be good."

Put this believability to work for you on the WWJ stations.

WWJ AM and FM
RADIO

The World's First Radio Station



WWJ-TV

Michigan's First Television Station

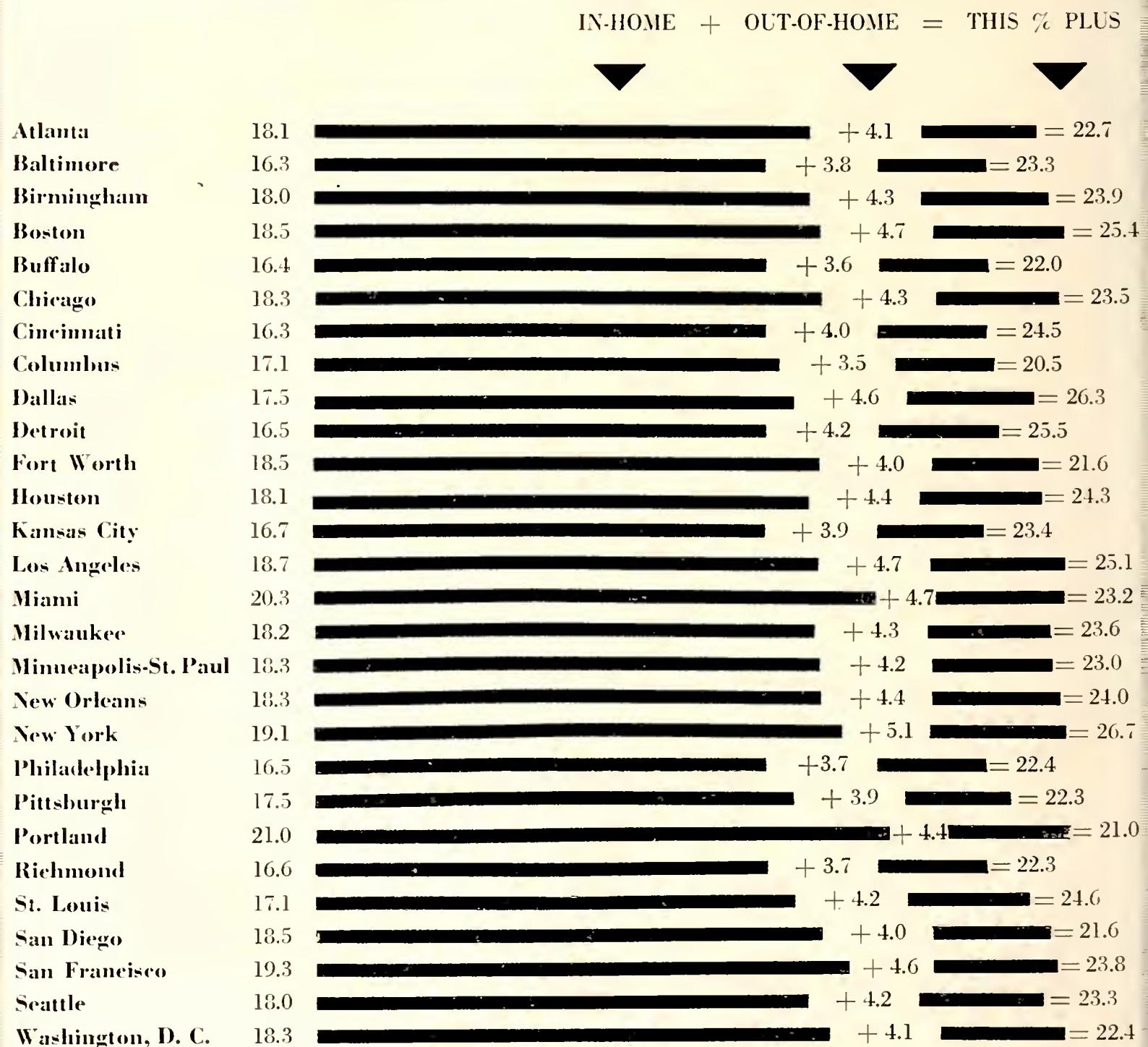
Owned and operated by The Detroit News

National Representatives. Peters, Griffin, Woodward, Inc.

OUT-OF-HOME LISTENING

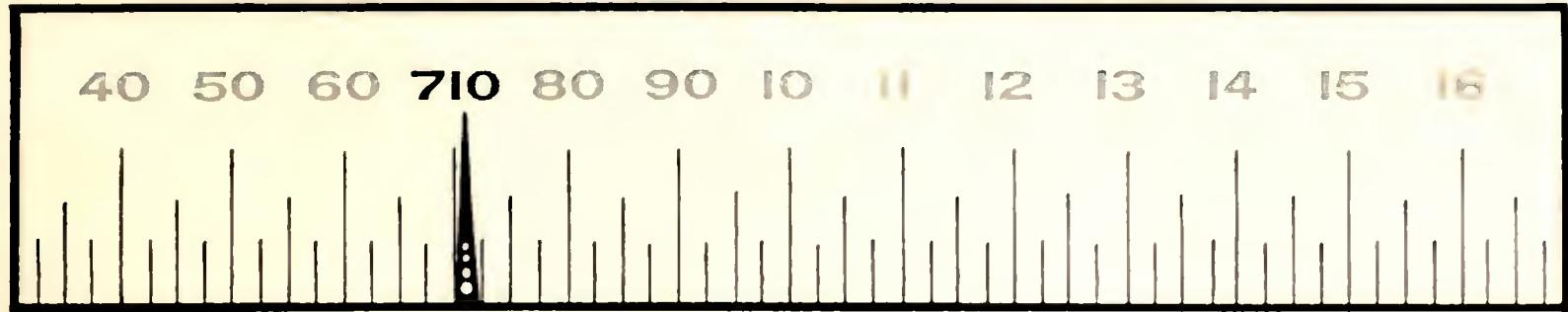
4. How much does out-of-home listening add to in-home?

Percent out-of-home listening adds to in-home listening in 28 markets



Figures above are from Pulse's semi-annual study of out-of-home listening. In-home and out-of-home columns show percent of homes listening by average quarter hours seven days a week. Percentage plus is not measure of

homes using radio but ratio between in-home and out-of-home. Period covered by data is various winter months this year. Averages for the group of markets shown: in-home, 18.2%; out-of-home, 4.5%; average plus, 24.7%.



NEW YORK TURNS TO WOR...

One of the prime reasons for owning and using a radio is for the immediacy of its news reports — and the most important news reporter in New York is WOR RADIO.

WOR's leadership in news broadcasting stems from careful management planning and is backed by a crack news staff whose aggregate careers total *more than 200 years of journalism experience.*

WOR RADIO leads in News...

AUDIENCE

Every day more people listen to news on WOR than any other New York station.

TIME DEVOTED TO NEWS LISTENING

The WOR audience devotes 1,711,940 listener hours per day to WOR News.

TOP-RATED NEWS BROADCASTS

*Eight out of the top ten quarter-hour local newscasts are on WOR.**

This important area of station leadership — leadership which is now established more clearly than ever — is a prime reason why more advertisers turn to WOR than to any other station in the country.

Now's the time to take your turn.

WOR RADIO 710

A division of RKO Teleradio Pictures Inc.

Serving Boston, (WNAC), Detroit-Windsor, (CKLW), Los Angeles, (KHJ), Memphis, (WHBQ) and San Francisco, (KFRC).

* Pulse, June 1957. Monday thru Friday newscasts.

FOR OVER 10 YEARS

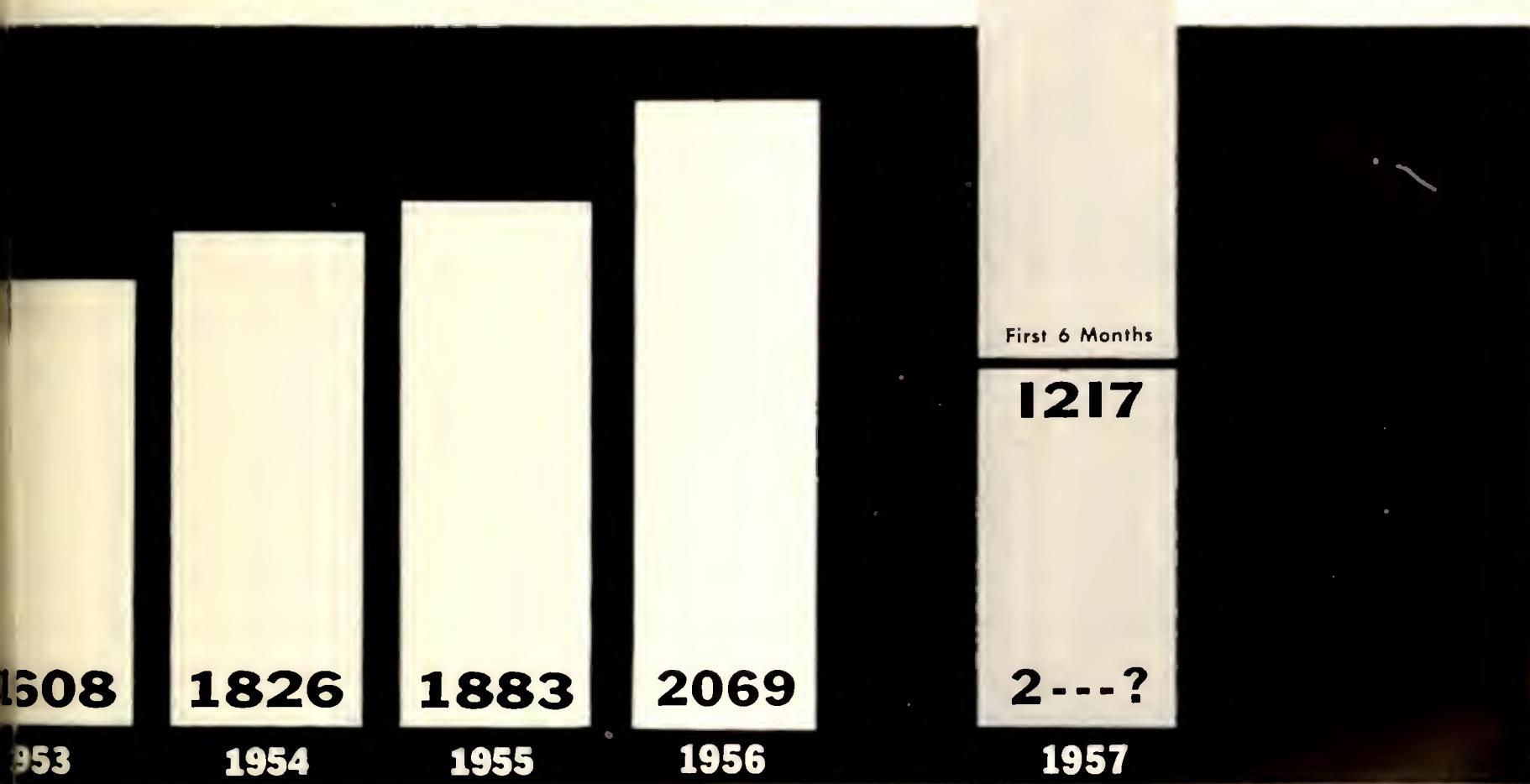
**Every year for more than a decade SPONSOR
has gone up in advertising pages.**

advertising pages.



**THIS UNPARALLELED RECORD OF GROWTH
IS NO ACCIDENT! HERE'S HOW IT HAPPENED . . .**

NOTHING BUT



No magic formula—just a simple case of an increasing number of advertisers discovering that advertising in SPONSOR pays off.*

SPONSOR spotlights its editorial content 100% towards advertisers and agencies—and really hits the target. So much so that SPONSOR's 1956-57 fiscal year recently ended showed advertising volume of \$1,000,000.

*Write for the factual record of WOLF, WBAY, KPQ, WTXL and Storz in SPONSOR. They'll show how you can build your spot revenue in your market.



OUT-OF-HOME LISTENING

5. What's the trend in out-of-home listening?

Percent homes listening out-of-home, winter and summer, 1951-1957

| | 1951 | | 1952 | | 1953 | | 1954 | | 1955 | | 1956 | | 1957 |
|-----------------------|------|-----|------|-----|------|-----|------|-----|------|-----|------|-----|------|
| | S | W | W | S | W | S | W | S | W | S | W | S | W |
| Atlanta | | 3.1 | | | 3.3 | 3.6 | 3.2 | 3.6 | 3.2 | | 3.4 | 4.0 | 4.1 |
| Baltimore | | | 3.2 | | 3.2 | 3.5 | 3.2 | 3.6 | 3.2 | | 3.4 | 4.1 | 3.8 |
| Birmingham | | 3.0 | 3.3 | | 3.2 | 3.5 | 3.6 | 3.8 | 3.3 | 3.6 | 4.1 | 4.4 | 4.3 |
| Boston | 4.0 | | 3.3 | 4.1 | 3.8 | 4.2 | 4.4 | 4.6 | 4.2 | 4.6 | 4.8 | 5.1 | 4.7 |
| Buffalo | 2.7 | | 2.9 | | 3.5 | | 3.6 | 3.7 | 3.2 | 3.4 | 3.2 | 3.8 | 3.6 |
| Chicago | 2.9 | 2.6 | 3.2 | | 3.1 | 3.7 | 3.9 | 4.3 | 4.1 | 4.2 | 4.0 | 4.6 | 4.3 |
| Cincinnati | 2.6 | 2.6 | 3.1 | | 3.1 | 3.6 | 3.6 | 3.9 | 3.6 | 3.9 | 3.8 | 4.2 | 4.0 |
| Columbus | | | | | 3.1 | | 3.2 | | 3.1 | 3.3 | 3.4 | 4.0 | 3.5 |
| Dallas | | | | | 3.9 | | | | 3.6 | 4.0 | 4.5 | 4.7 | 4.6 |
| Detroit | | 3.0 | 3.0 | | 3.0 | 3.8 | 3.9 | 4.2 | 3.9 | 4.2 | 3.8 | 4.3 | 4.2 |
| Fort Worth | | | | | | | | | | | 4.0 | | 4.0 |
| Houston | | | 3.8 | | 3.8 | | 3.6 | 4.1 | 4.0 | 4.3 | 4.3 | 4.6 | 4.4 |
| Kansas City | | | | | 3.2 | | 3.7 | | 3.4 | | 3.8 | 4.1 | 3.9 |
| Los Angeles | 4.1 | 3.5 | 4.3 | | 4.2 | 4.4 | 4.5 | 4.8 | 4.5 | 4.7 | 4.4 | 4.7 | |
| Miami | | | | | 2.9 | | 3.1 | | 3.3 | 3.7 | 4.4 | 4.6 | 4.7 |
| Milwaukee | | | | | | | 3.3 | 3.8 | 3.3 | 3.8 | 3.5 | 4.3 | 4.3 |
| Mpls.-St. Paul | 3.1 | 2.9 | 3.3 | | 3.1 | 3.4 | 3.4 | 3.8 | 3.7 | 3.9 | 3.7 | 4.2 | 4.2 |
| New Orleans | | | | | 3.2 | | 3.7 | | 3.3 | 3.4 | 4.4 | 4.6 | 4.4 |
| New York | 3.9 | 3.5 | 4.0 | | 4.0 | 4.4 | 4.4 | 4.8 | 4.4 | 4.4 | 4.6 | 5.0 | 5.1 |
| Philadelphia | 3.5 | 3.3 | 3.7 | | 3.5 | 3.8 | 3.6 | 3.9 | 3.9 | 4.0 | 3.8 | 4.4 | 3.7 |
| Pittsburgh | | | 3.6 | | | | 3.4 | | 3.5 | 3.9 | 3.6 | 3.9 | 3.9 |
| Portland, Ore. | | | | | | | | | 3.6 | | 3.9 | | 4.4 |
| Richmond | | | | | | 2.9 | 3.1 | 3.2 | 2.9 | 3.0 | 3.1 | 4.3 | 3.7 |
| St. Louis | | | 2.4 | | | 3.4 | 3.5 | 3.8 | 3.8 | 4.2 | 3.9 | 4.3 | 4.2 |
| San Diego | | | | | 3.2 | | 3.5 | | 3.5 | 3.8 | 3.6 | 4.1 | 4.0 |
| San Francisco | 4.1 | 3.8 | 4.3 | | 3.9 | 4.4 | 4.1 | 4.2 | 4.2 | | 4.5 | 4.7 | 4.6 |
| Seattle | | | 2.6 | 3.1 | 2.8 | 3.2 | 3.2 | 3.5 | 4.4 | 4.2 | 4.1 | 4.1 | 4.2 |
| Washington | | | 3.1 | 3.6 | 3.2 | 3.6 | 3.7 | 4.0 | 3.7 | 3.9 | 3.7 | 4.1 | 4.1 |
| Median | 3.5 | 3.1 | 3.3 | | 3.2 | 3.6 | 3.6 | 3.8 | 3.6 | 3.9 | 3.8 | 4.3 | 4.2 |

Five-year span covering out-of-home listening during winter and summer shows winter increase of 35% in the median figure for 28 markets. Figures are from Pulse, which includes all types of out-of-home listening, including visiting to other homes. Auto listening represents the greatest part of the out-of-home total, running between 50-60%. Next in importance is listening while at work.

FIRST NEW RADIO STATION IN NEW YORK IN 14 YEARS

W-POW



1330 KC - THE NEW SOUND FOR NEW YORK

with a hard-hitting new concept in programming—planned to produce new sales for advertisers in the world's largest market

H. SCOTT KILLGORE, President & General Manager

A Tele-Broadcasters Station • 41 East 42nd St. • N. Y. 17, N. Y. • MUrray Hill 7-8436

KALI Pasadena, L. A. • **WPOP** Hartford, Conn. • **KUDL** Kansas City, Mo. • **WKXV** Knoxville, Tenn.

V. RADIO NETWORK PATTERNS

1. What size* audiences can an advertiser accumulate . . .

A. With 10 7½-minute segments across-the-board during the day?

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---------------------------------|---------------------------------|----------------|--------------|-------------|
| Helen Trent | Nora Drake | Ma Perkins | Nora Drake | Helen Trent |
| 2d Mrs. Burton | Road of Life | 2d Mrs. Burton | Road of Life | Ma Perkins |
| Weekly unduplicated audience | 8,764,000 Listeners | | | |
| Weekly commercial minutes | 42,374,000 Listener impressions | | | |
| Weekly cost | \$19,896 | | | |
| Four-week unduplicated audience | 15,110,000 Listeners | | | |

SOURCE: CBS Radio estimates, total audience based on Nielsen full network average audience, Jan.-Apr. 1957. Auto-Plus included. Audience composition: Nielsen, Mar.-Apr. 1957.

B. With two nighttime and one morning news strips in four weeks?

| Net Rating | Unduplicated homes | Average frequency |
|------------|--------------------|-------------------|
| 18.7% | 8,920,000 | 3.4 |

SOURCE: NRI, Jan.-Feb. 1956, ABC Radio, in-home only.

C. With a complete weekend news package?

| % total U.S. homes | % tv homes | % radio-only homes |
|--------------------|------------|--------------------|
| 24.1 | 20.5 | 38.9 |

SOURCE: NRI, Oct. 1956, all segments, network not identified, in-home only.

D. With a typical daytime strip in four weeks?

| | % | Homes | Avg. episodes |
|---------------------------|------|-----------|---------------|
| Cume audience | 13.9 | 6,630,000 | 3.6 |
| Avg. per broadcast rating | 2.4 | 1,145,000 | |

SOURCE: NRI, Jan.-Feb. 1957, network not identified, in-home only.

E. With a run-of-schedule plan during the day Monday through Friday?

| | |
|---|------------|
| Average rating per minute | 1.6 |
| No. of announcements per week (10 minutes, 10 30-seconds) | 20 |
| Gross weekly rating | 32 |
| Weekly cost | \$10,063 |
| Home commercial impressions per week | 15,264,000 |
| Plus estimated 20% added by car radio | 18,317,000 |
| Cost-per-1,000 impressions | 55¢ |

SOURCE: NRI, Feb.-Apr. 1957 (auto audience estimated), NBC Radio.

*Charts above are not meant to be compared. Some figures are based on homes, others on listeners; some include auto listening, others do not, etc.

**If you want TO INCREASE SALES
in Virginia**

Remember this *



In Virginia
the radio station
MORE Virginians
listen to MOST
is WRVA-RADIO!

Any CBS Radio Spot Sales representative will give you the complete story—tell you why MORE Virginians listen MOST to WRVA-Radio and when they listen.

He'll furnish, too, straight-from-the-record facts that show how WRVA-RADIO's experienced, diversified programming—and top personalities continue to turn listeners into buyers throughout WRVA-RADIO's vast coverage area—for dozens of sponsors whose sales charts reflect the selling power of the powerful 50,000 Watt Voice of WRVA-RADIO.

*Virginia's Only
50,000 Watt
Radio Station*

WRVA - RADIO

Serving Virginia for over 31 years

REPRESENTED BY CBS RADIO SPOT SALES

RADIO NETWORK PATTERNS

2. What type of audience can a sponsor of news reach?

Audience profile of in-home audience reached by Bristol-Myers and Brown and Williamson during week of 4-8 February 1957 with NBC Radio hourly news is shown right. Data comes from Nielsen U. S. Audimeter sample

Geographical, family characteristics of NBC hourly news listeners

| | Rating | Homes (000) | Average times each home listens |
|---|--------|-------------|---------------------------------|
| Total U. S. | 22.5 | 10,732 | 5.9 |
| County Size | | | |
| A | 17.7 | 3,119 | 6.3 |
| B | 25.0 | 3,209 | 5.2 |
| C | 25.5 | 2,383 | 6.0 |
| D | 25.6 | 2,021 | 6.0 |
| Territories | | | |
| Northeast | 15.3 | 1,951 | 6.1 |
| East Central | 14.0 | 1,143 | 6.2 |
| West Central | 25.0 | 2,354 | 5.4 |
| South | 31.3 | 3,458 | 5.5 |
| Pacific | 25.0 | 1,826 | 7.1 |
| Tv Ownership (39,300,000 tv homes) | | | |
| Tv Homes | 17.6 | 6,917 | 5.3 |
| Non-Tv Homes | 44.3 | 3,815 | 6.9 |
| Age of Housewife | | | |
| None | 23.1 | 1,936 | 4.1 |
| 16-34 | 17.7 | 1,804 | 5.1 |
| 35-49 | 18.3 | 2,640 | 5.1 |
| 50 + | 29.5 | 4,312 | 7.5 |
| Family Size | | | |
| 1-2 | 29.0 | 5,537 | 7.2 |
| 3-4 | 18.0 | 3,265 | 4.8 |
| 5 + | 20.3 | 1,930 | 4.6 |

Audience added to three net tv shows by ABC Radio weekend news

| | Total Homes (%) | Total Homes (000) | Tv Homes (%) | Tv Homes (000) | Radio-Only Homes (%) | Radio-Only Homes (000) |
|-------------------------------------|--------------------|----------------------|-----------------|-------------------|-------------------------|---------------------------|
| Do You Trust Your Wife Weekend News | 30.5 24.1 | 14,518 11,472 | 38.5 20.5 | 14,518 7,729 | 38.9 | 3,743 |
| Combined | 48.7 | 23,181 | 51.6 | 19,438 | 38.9 | 3,743 |
| Goodyear Tv Playhouse Weekend News | 31.7 24.1 | 15,089 11,472 | 40.0 20.5 | 15,089 7,729 | 38.9 | 3,743 |
| Combined | 48.6 | 23,134 | 51.4 | 19,391 | 38.9 | 3,743 |
| You Bet Your Life Weekend News | 42.0 24.1 | 19,992 11,472 | 53.0 20.5 | 19,992 7,729 | 38.9 | 3,743 |
| Combined | 58.0 | 27,608 | 63.3 | 23,865 | 38.9 | 3,743 |

3. How much audience can a news show add to a network tv program?

Data left covers four-week cumulative audience figures from Nielsen. October 1956. All audience figures are unduplicated. The combined figures total up the tv audience plus the *Weekend News* audience which doesn't watch tv show



It couldn't happen to nicer guys . . .

. . . than WAVZ advertisers.

Nothing gives us greater satisfaction than to see WAVZ advertisers selling out. That's why we work so hard to assure their results.

Representatives: **National:** Hollingberry Co.
 New England: Kettell-Carter

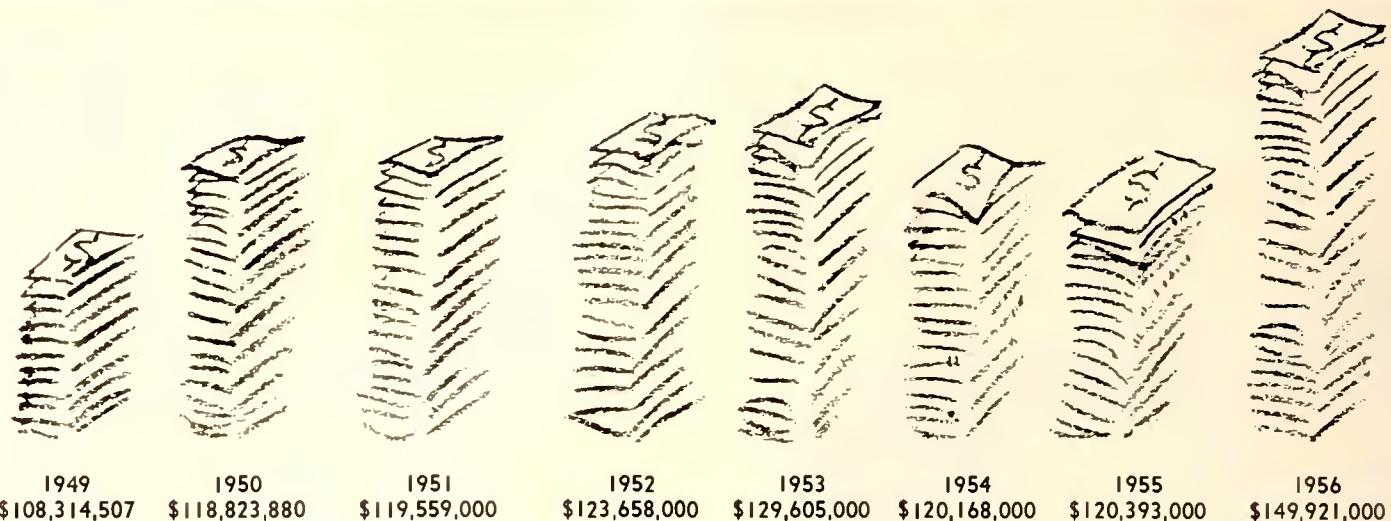


152 TEMPLE STREET, NEW HAVEN, CONN.

Daniel W. Kops, Executive Vice President and General Manager • Richard J. Monahan, Vice President and Commercial Manager

VI. RADIO SPENDING, COSTS

1. How much have advertisers spent for spot radio time?



Figures above relate to station income from time sales only, after rate discounts but before commissions to reps, agencies. Source of all figures is FCC, except for 1956, which comes from the Station Representatives Association.

2. What are gross daytime costs of spot radio?

Total gross daytime costs by station groups

| Station Places | Population Groups | 30-Min. | 15-Min. | 1-Min. | Station Break |
|----------------|--------------------|---------|---------|---------|---------------|
| 41 | 500,000 and over | \$6.649 | \$4,379 | \$1,922 | \$1,528 |
| 47 | 250,000 to 499,999 | 3.787 | 2,426 | 877 | 742 |
| 92 | 100,000 to 249,999 | 4.996 | 3,248 | 1,053 | 1,074 |
| 33 (Est.) | 50,000 to 99,999 | 1.217 | 810 | 260 | 227 |
| 155 (Est.) | 25,000 to 49,999 | 5.443 | 3,322 | 973 | 850 |
| 1100 (Est.) | under 25,000 | 28.013 | 17,558 | 4,896 | 4,132 |

The dollar figures above are totals for each station group. They are based on one-time rate for the highest-cost station in each market. Nighttime rates are substantially

the same. Data which comes from SRA, is based on April 1957 rates. A comparison with April 1956 showed rates up about 10% for the first three groups, 1% for the others.

3. What's the ratio between night and day spot radio rates?

Ratio of Nighttime to Daytime Rates

| | |
|------------|------|
| 1946 | 1.76 |
| 1950 | 1.78 |
| 1952 | 1.70 |
| 1956 | .94 |
| 1957 | .88 |

Continuing study of spot radio rates by the Katz Agency of its represented stations shows that nighttime rates are now, on the average, 12% lower than daytime rates. Between 1946 and 1950 there was an almost parallel increase in both daytime and nighttime rates. Between 1950 and 1952, there was a slight increase in daytime rates with nighttime rates remaining relatively static. Between 1952 and 1956, daytime rates declined 13% but nighttime rates were cut in half. Since last year daytime rates have gone up slightly and nighttime rates down slightly. Rates shown here are for 12 announcements weekly for 13 weeks as of 1 January each year. Day rates are those for most hours between 8:00 a.m. and 6:00 p.m.; night for most hours between 7:00 and 10:00 p.m., thus do not include premium time rates.

**Again -- Pulse Proves:
KRNT Radio Dominates
in the big DES MOINES
Market in Iowa!....**

**102 FIRSTS out of 143
Periods. KRNT leads
Morning, Afternoon &
Evening. KATZ has the
latest facts on this
Cowles operation.**

KRNT - The Station With The Fabulous Personalities and the Astronomical Ratings

4. What's the trend in day and night spot rates?

1946 = 100.0

| YEAR | DAYTIME | NIGHTTIME |
|------|---------|-----------|
| 1946 | 100.0 | 100.0 |
| 1950 | 126.9 | 128.3 |
| 1951 | 132.3 | — |
| 1952 | 133.9 | 129.9 |
| 1953 | 133.6 | — |
| 1954 | 132.7 | — |
| 1955 | 124.8 | — |
| 1956 | 116.7 | 62.6 |
| 1957 | 119.7 | 60.0 |

1950 = 100.0

| YEAR | DAYTIME | NIGHTTIME |
|------|---------|-----------|
| 1946 | 78.8 | 78.0 |
| 1950 | 100.0 | 100.0 |
| 1951 | 104.2 | — |
| 1952 | 105.6 | 101.2 |
| 1953 | 105.3 | — |
| 1954 | 104.6 | — |
| 1955 | 93.8 | — |
| 1956 | 92.0 | 48.8 |
| 1957 | 93.9 | 46.4 |

Prepared by The Katz Agency, this data shows rate data on Katz radio stations as of 1 January each year. The figures are based on a schedule of 12 one-minute announcements for 13 weeks. Daytime rates are those that apply for the most hours between 8:00 a.m. and 6:00 p.m. Nighttime rates are those that apply for the most hours between 7:00 and 10:00 p.m. Thus, trends for prime time rates are not covered here.

5. How can spot costs be calculated?

The need among agencies for quick methods of estimating spot campaign costs has led to a variety of prepared estimators, usually put out by reps. The SRA and Peters, Griffin, Woodward have put out spot radio estimators in the past and The Katz Agency and Blair Tv put out spot tv estimators regularly. John Blair and Co. added to this list a new spot radio calculator emphasizing the saturation aspects of the medium rather than the unrealistic gross (one-time) rates. The calculator provides costs for campaigns involving one station per market in up to the top 100 markets. A new wrinkle is the inclusion of costs in premium time, which, in the case of the stations covered, embraces 6:00 or 7:00 to 9:00 a.m. and 4:00 to 6:00 p.m. Cumulative figures are given by groups of five markets ranked by population data according to *Sales Management*. All costs given are for 52-week campaigns, cover Blair stations in markets where there is one. Stations in non-Blair markets were picked by a group of media buyers from four agencies. Rates are based on January 1957 SRDS book. The Blair calculator is reproduced here.

| METROPOLITAN MARKETS* | NUMBER OF ANNOUNCEMENTS WEEKLY** | | | | PREMIUM TIME 12-PLAN |
|-----------------------|----------------------------------|----------|----------|-----------|----------------------|
| | 12 | 24 | 48 | 96 | |
| First 5 | \$ 2,500 | \$ 4,500 | \$ 8,800 | \$ 17,250 | \$ 3,100 |
| " 10 | 3,800 | 6,950 | 13,450 | 26,400 | 4,850 |
| " 15 | 5,100 | 9,400 | 18,000 | 35,250 | 6,500 |
| " 20 | 6,400 | 11,750 | 22,400 | 44,000 | 8,200 |
| " 25 | 7,300 | 13,450 | 25,200 | 49,450 | 9,400 |
| " 30 | 8,750 | 16,000 | 30,050 | 58,900 | 11,100 |
| " 35 | 9,500 | 17,300 | 32,450 | 63,750 | 12,050 |
| " 40 | 10,350 | 18,900 | 35,450 | 69,600 | 13,150 |
| " 45 | 11,200 | 20,400 | 38,250 | 75,200 | 14,250 |
| " 50 | 11,700 | 21,300 | 40,000 | 78,700 | 14,850 |
| " 55 | 12,500 | 22,850 | 42,950 | 84,100 | 15,900 |
| " 60 | 13,400 | 24,450 | 46,050 | 90,300 | 17,050 |
| " 65 | 14,400 | 26,300 | 49,600 | 97,350 | 18,150 |
| " 70 | 15,100 | 27,500 | 51,900 | 101,950 | 18,900 |
| " 75 | 15,500 | 28,250 | 53,450 | 105,000 | 19,400 |
| " 80 | 15,950 | 29,100 | 55,050 | 107,550 | 20,000 |
| " 85 | 16,450 | 29,900 | 56,450 | 110,250 | 20,550 |
| " 90 | 17,150 | 31,150 | 58,950 | 115,150 | 21,300 |
| " 95 | 17,700 | 32,100 | 60,750 | 118,700 | 21,850 |
| " 100 | 18,250 | 33,000 | 62,500 | 122,150 | 22,750 |

*In descending order by population size rank. **52-week order.

In SYRACUSE, N. Y. the Nations Number
1 test market

WFBL

Now leads by

85%

...IN TOTAL TIME RATED PERIODS

SEE HOOPERATING INDEX FOR MAY, JUNE 1957

For an indication of WFBL's steady growth of audience consult ANY 1957 Hooperating period

For the complete WFBL story contact

G. P. HOLLINGBERY CO.

OR

H. T. WILCOX GEN. MGR. • R. F. POLGREEN SALES MGR.



ABC
AFFILIATE
•
5000 WATTS
DAY and NIGHT



A FOUNDERS STATION

The
BIG
Station

6. Who were the top radio agencies last year?

Top 50 radio agencies of 1956 as compiled in a SPONSOR survey

| RANK | AGENCY | BILLINGS (000) | RANK | AGENCY | BILLINGS (000) | RANK | AGENCY | BILLINGS (000) |
|------|-----------------|-------------------|------|------------------|-------------------|------|--------------------------|-------------------|
| 1 | BBDO | \$10,000 | 16 | NC&K | \$2,600 | 34 | Donahue & Coe | \$1,300 |
| 1 | JWT | \$10,000 | 18 | C&W | \$2,500 | 34 | Gardner | \$1,300 |
| 1 | McCann-E. | \$10,000 | 18 | Grant | \$2,500 | 34 | Houston | \$1,300 |
| 4 | D-F-S | \$9,000 | 18 | Mogul | \$2,500 | 37 | Cohen | \$1,200 |
| 5 | N. W. Ayer | \$8,000 | 18 | Needham, L&B | \$2,500 | 38 | Campbell-Mithun | \$1,000 |
| 5 | Y&R | \$8,000 | 22 | DCSS | \$2,400 | 38 | LaRoche | \$1,000 |
| 7 | FC&B | \$7,000 | 23 | Compton | \$2,300 | 38 | Maxon | \$1,000 |
| 8 | Ted Bates | \$6,000 | 24 | Grey | \$2,200 | 38 | North | \$1,000 |
| 9 | K&E‡ | \$4,500 | 25 | B&B | \$2,000 | 38 | Spector | \$1,000 |
| 10 | SSCB | \$4,400 | 25 | Geycr | \$2,000* | 43 | Richards | \$700 |
| 11 | Wm. Esty | \$4,000 | 25 | Kudner | \$2,000 | 43 | Weiss & Geller | \$700 |
| 11 | R&R | \$4,000 | 25 | Wade | \$2,000* | 45 | Biow | \$500 |
| 13 | D'Arcy | \$3,500 | 30 | Wasey | \$2,000 | 45 | F&S&R | \$500 |
| 14 | Leo Burnett | \$3,100 | 30 | D. P. Brother | \$1,500 | 45 | Kletter | \$500 |
| 15 | Campbell-Ewald | \$3,000 | 30 | McM-J&A | \$1,500 | 45 | Ludgin | \$500 |
| 16 | Lennen & Newell | \$2,600 | 33 | Russel Seeds | \$1,500 | 49 | Guild, Bascom & Bonfigli | \$400 |
| | | | 33 | Warwick & Legler | \$1,400 | 50 | Tatham-Laird | \$200 |

NOTE: Top management at above agencies compiled, released, or confirmed figures, except for (*), which are SPONSOR estimates. ‡ 1 October 1955 through 30 September 1956.

7. How much spot radio is needed to reach saturation levels?

You need announcements totaling
this number of rating points to . . .

400

140

40

MODERATE SATURATION

AVERAGE SATURATION

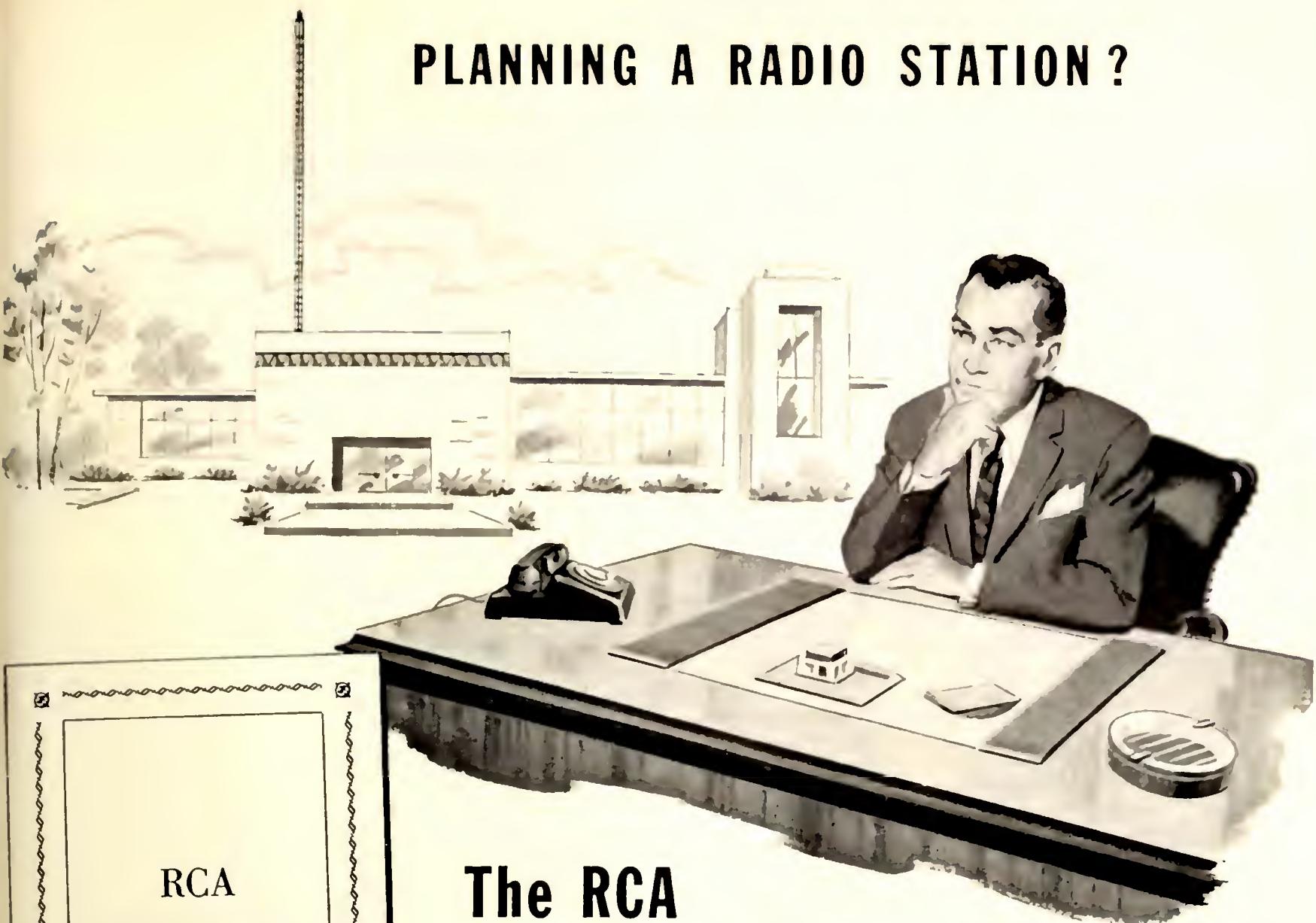
SUPER-SATURATION

. . . REACH 25% of radio homes 50% of radio homes 75% of radio homes

Chart above is based on formula developed by Colgate ad agencies. Reference to rating points in charts refers to simple arithmetic sum of ratings bought by client. Chart

gives a rough indication, not exact measure, is slanted to use in major markets with considerable station competition. Note rating points rise much faster than homes.

PLANNING A RADIO STATION ?



RCA PROGRESS PURCHASE PLAN

*Flexible Financing
for Broadcasters*



The RCA PROGRESS PURCHASE PLAN

**makes it easy to get equipment
—as you need it**

By means of this flexible financing plan you can arrange for the minimum amount of equipment to begin operation. Then as you progress and require more equipment, it can be purchased easily, without the need for ready cash.

Why not let the RCA Broadcast Representative fully explain the RCA Progress Purchase Plan to you? He can show you the basic equipment needed to get you on the air at minimum investment. He can help you plan now to meet your exact requirements, allowing for future progress and development.

*For additional information write to RCA, Dept.
FF-264, Building 15-1 Camden, N. J.*

RCA . . . your first source of help in station planning



RADIO CORPORATION of AMERICA

Broadcast and Television Equipment, Camden, N. J.

Tmk(s) ®

8. Where does spot radio money come from?

Spot radio spending by industry category

| Product category | 1st Quarter 1957* | | 4th Quarter 1956* | | 3rd Quarter 1956 | |
|--------------------------------------|-------------------|------------|-------------------|------------|------------------|------------|
| | Dollars | % of Total | Dollars | % of Total | Dollars | % of Total |
| 1. Food, grocery products | \$ 8,291,000 | 17.0 | \$ 7,941,000 | 17.1 | \$ 5,814,357 | 17.3 |
| 2. Tobacco products, supplies | 8,141,000 | 16.7 | 4,179,000 | 9.0 | 4,906,914 | 14.6 |
| 3. Drug products | 5,375,000 | 11.0 | 3,808,000 | 8.2 | 2,856,765 | 8.5 |
| 4. Automotive | 4,020,000 | 8.2 | 4,040,000 | 8.7 | 2,991,201 | 8.9 |
| 5. Ale, beer, wine | 2,902,000 | 5.9 | 3,529,000 | 7.6 | 2,621,502 | 7.8 |
| 6. Dental prods., toothpaste, etc. | 2,487,000 | 5.1 | 417,000 | .9 | 302,481 | .9 |
| 7. Cosmetics, toiletries | 2,158,000 | 4.4 | 2,461,000 | 5.3 | 1,814,886 | 5.4 |
| 8. Gasoline, lubricants | 2,149,000 | 4.4 | 2,786,000 | 6.0 | 1,949,322 | 5.8 |
| 9. Consumer services | 2,019,000 | 4.1 | 1,486,000 | 3.2 | 1,041,879 | 3.1 |
| 10. Religious | 1,420,000 | 2.9 | 743,000 | 1.6 | 504,135 | 1.5 |
| 11. Notions | 1,319,000 | 2.7 | 46,000 | .1 | 33,609 | .1 |
| 12. Agriculture | 1,291,000 | 2.7 | 1,811,000 | 3.9 | 1,277,142 | 3.8 |
| 13. Miscellaneous | 1,264,000 | 2.6 | 2,368,000 | 5.1 | 1,613,232 | 4.8 |
| 14. Transportation, travel | 1,098,000 | 2.3 | 696,000 | 1.5 | 974,661 | 2.9 |
| 15. Household cleaners, soaps, etc. | 998,000 | 2.1 | 1,346,000 | 2.9 | 1,041,879 | 3.1 |
| 15. Confections, soft drinks | 699,000 | 1.4 | 1,300,000 | 2.8 | 907,493 | 2.7 |
| 17. Household laundry products | 644,000 | 1.3 | 557,000 | 1.2 | 403,308 | 1.2 |
| 18. Household general | 413,000 | .9 | 464,000 | 1.0 | 369,699 | 1.1 |
| 19. Publications | 408,000 | .8 | 603,000 | 1.3 | 403,308 | 1.2 |
| 20. Clothing, accessories | 259,000 | .5 | 185,000 | .4 | 134,436 | .4 |
| 21. Amusements, entertainment | 240,000 | .5 | 325,000 | .7 | 235,263 | .7 |
| 22. Dairy, margarine products | 202,000 | .4 | 185,000 | .4 | 168,045 | .5 |
| 23. Household paper products | 146,000 | .3 | 139,000 | .3 | 100,827 | .3 |
| 24. Finance, insurance | 142,000 | .3 | 278,000 | .6 | 168,045 | .5 |
| 25. Hotels, resorts, restaurants | 140,000 | .3 | 139,000 | .3 | 67,218 | .2 |
| 26. Pet products | 138,000 | .3 | 230,000 | .5 | 201,654 | .6 |
| 27. Household furnishings | 120,000 | .3 | 93,000 | .2 | 67,218 | .2 |
| 28. Household appliances | 113,000 | .2 | 417,000 | .9 | 268,872 | .8 |
| 29. Garden supplies, equipment | 108,000 | .2 | 139,000 | .3 | 100,827 | .3 |
| 30. Bldg. material, fixtures, paints | 64,000 | .1 | 278,000 | .6 | 201,654 | .6 |
| 31. Watches, jewelry, cameras | 59,000 | .1 | 46,000 | .1 | 67,218 | .2 |
| TOTAL | \$48,827,000 | 100.0 | \$46,442,000** | 100.0 | \$33,609,000 | 100.0 |

SOURCE: Station Representatives Assn., time costs only. * Figures are rounded, hence do not add up to total.

**Total includes unlisted categories: TV, radio, phonograph, musical instruments, political.

Monta-gue
MAGNIFICENT!
MONETARILY!
MAGNETIC!

John Hardy
PENETRATIVE!
PECUNIARY!
PERPETUAL!

Wally Ray
He's CALM—
He's COOL—
He COLLECTS!

Phil Gordon
SENSATIONAL!
SATURANT!
SATISFYING!

Jumpin' George
RESPLENDENT!
RESOURCEFUL!
RESULTANT!

KSAN: *the only full time
San Francisco radio station
serving the
tremendous
Bay Area
Negro
Market
100% of the time!*

Here's a full house that's hard to beat!

don't try to improve on a hand like this . . .

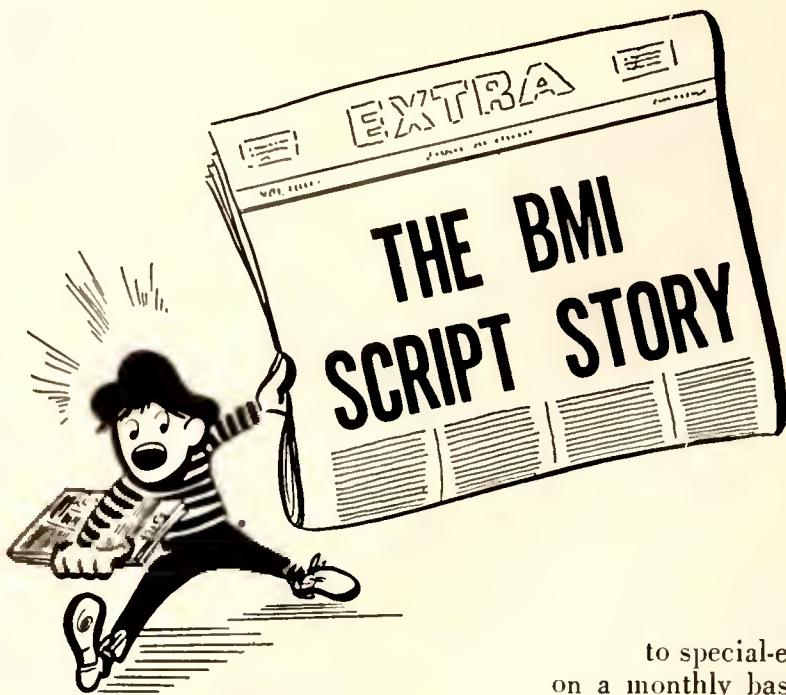
BUY KSAN and be sure!

(Proven most popular year-after-year by Pulse Negro Audience Survey.)

**The KSAN signal goes where the Negro listener
lives, works and buys! (Field strength surveys show
260,000 Negro listeners in the KSAN primary Market!)**

For more exciting details, such as rates and avails, contact:

**Stars National Inc., East and South
Tracy Moore & Assoc., Inc. Pacific Coast
Bob Burris, General Manager**



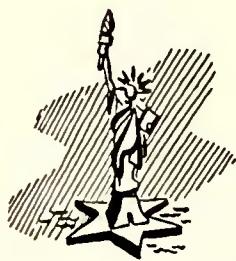
SIX COMPLETE BMI PROGRAM PACKAGES

Broadcasters are now receiving six important program scripts from BMI on a regular basis. These scripts are filling a vital role in the daily programming logs of stations in every section of the country.

BMI scripts, ranging from daily five-minute shows to special-event programs of all types, are mailed to BMI-licensed stations on a monthly basis. They are written for commercial use and tailored to the needs of all types of broadcast operations.

BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

THE AMERICAN STORY



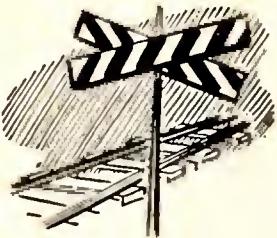
Newest of the BMI scripts . . . prepared by BMI in association with the Society of American Historians. Each fifteen-minute program consists of a single narrative written by an outstanding American historian, expert in the period or subject. Here are the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.

THE BOOK PARADE



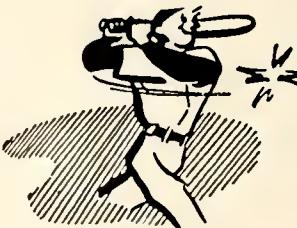
Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyrocketed into national prominence. Another BMI script for top prestige programming.

MILESTONES



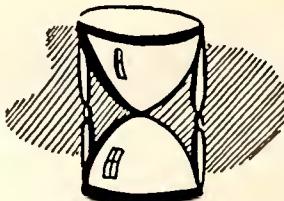
Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

STORIES FROM THE SPORTS RECORD

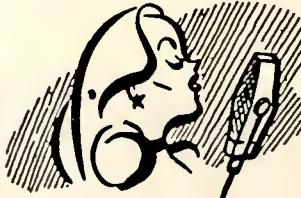


Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere. . . . A complete script package available three times weekly as a 15-minute presentation.

ACCORDING TO THE RECORD



Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. . . . Highly commercial. . . . Available 7 times per week for 52 weeks. Now in its 13th successful year.



MEET THE ARTIST

Behind the scenes . . . three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available. Highly commercial.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

Your program manager is receiving all of the BMI program scripts. Put them to work. If your script packages are not being received, write immediately to BMI Stations Service Department.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

589 Fifth Avenue
New York 17, N. Y.

SECTION

8 INDUSTRY BASICS

A refresher course on the fundamentals of the broadcast industry designed for both the newcomer and the veteran. Includes: radio and television coverage; audience measurement; how to read and interpret national spot rate cards.

BRIEFING



INDUSTRY BASICS: A REFRESHER COURSE

If you're an air media buying or selling veteran and find you want a technical explanation for what you learned by "rule of thumb"; or if you're just starting out and need an easy-to-read primer, then this is for you. Includes: coverage, ratings, rate basics

Industry Basics was written by Daniel Denenholz, director research-promotion, The Katz Agency, Inc., and Kenneth Mills, associate director research-promotion. It is designed for newcomers to tv and radio time buying and selling as well as for veterans who want a refresher course.

Contents include an Introduction in which network and spot advertising are defined; a section on Coverage; a section on Audience Measurement; a section on Spot Rate Cards and how to read and interpret them when buying.

Introduction

THE AVERAGE PERSON, if asked to list the principal advertising media, would probably say: "Tv, radio, newspapers, magazines, outdoor, etc." But, when it comes to radio and tv, a more accurate classification would be: spot radio and network radio; spot tv and network tv. Spot and network, among broadcast media, are just as different as newspapers and magazines among print media.

Network is analogous to magazines where one order theoretically produces national coverage. An advertiser using network advertising buys simultaneous time (with exceptions) in a minimum number of markets (as specified by the network) on stations affiliated with that network in each market.

Spot broadcasting is a separate and distinct medium. It is more than "spot" announcements. It is a method of using radio and tv on a selective station basis. It is called "spot" because the advertiser can spot his campaign to fit his needs. It is "non-network."

Spot advertising is analogous to

R-O-P newspaper advertising, except that spot usually is sold on a "specified position" basis with discounts for run-of-station; whereas, in newspapers, rates are quoted on an R-O-P basis, with premiums for preferred position.

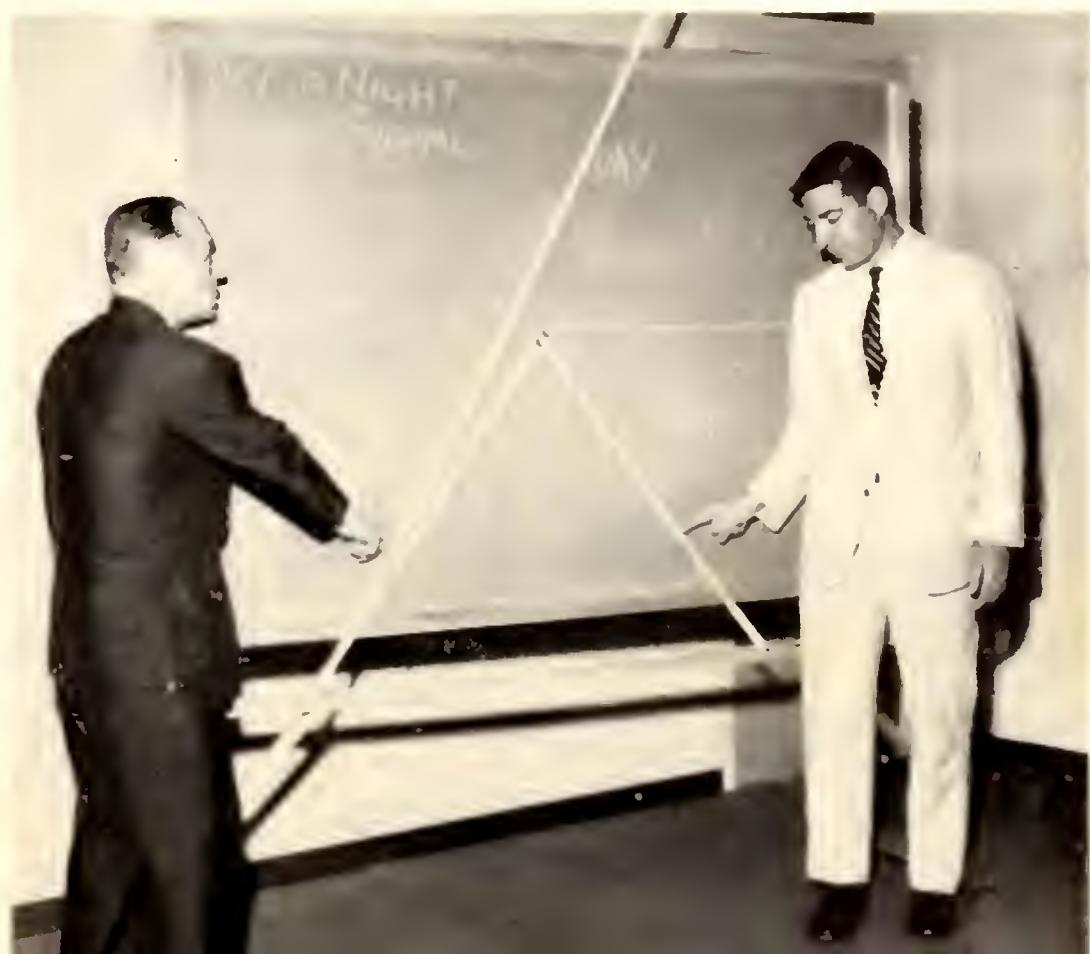
As with newspapers, the essence of spot is flexibility: flexibility in the choice of markets and stations; flexibility market by market as to frequency, time, duration, copy, cost, etc.

Network affiliation: To become affiliated with a network, the station signs a contract for a period of up to three years, the maximum length of time allowed by the FCC. This contract gives the network an option on certain time periods during which the station agrees to clear time for network commercial programs. The station-network agreement establishes a base rate (evening

hour). The base rate serves two purposes. First, it is the rate, subject to discounts, at which the station's facilities are offered to the advertiser. Second, it serves as the basis for determining the station's compensation by the network for any network commercial programs carried by the station. Compensation is made on the basis of a sliding scale of percentages generally averaging about 30% of the base rate as the station's share.

The station representative: Spot advertising, that is, non-network advertising, is sold either by the station's own sales organization or by a station representative, depending upon whether the advertising is "local" or "national." The representative is, in effect, an employee of the station and is usually paid on a commission basis.

Radio reach day vs. night is shown by Denenholz, Ken Mills, Carpenter rule going up at angle is day signal. Night signal goes up, bounces down and outward, hence traveling further



Dr. Denenholz (standing) conducts a seminar on industry basics at The Katz Agency, using the material covered herein

which varies with the station and representative.

Unlike the practice in network advertising, where the parties to the contract are the network on the one hand and the advertiser (or his advertising agency) on the other, the representative is not a party to the contract for spot advertising. The contract is between the station and the advertiser (or advertising agency) with the representative handling the negotiations. In the sale of spot advertising, the station is paid on the basis of its rate card, less applicable commissions to the advertising agency and the representative. The station generally nets about 75% of the advertiser's expenditure for national spot.

Coverage

NEWSPAPER COVERAGE is relatively easy to determine. You know the number of copies circulated and you know where they are distributed.

In radio and tv you can, of course, get a reasonable estimate of the number of homes that have sets. (The most recent set count figures on a county

basis are estimates as of spring 1956. The radio figures are estimates made by the A. C. Nielsen Co.; the tv figures by the Advertising Research Foundation, based on field work by the U. S. Census Bureau and the A. C. Nielsen Co.) Having a set count, the problem is to determine the number of sets that can be reached by a station's signal—in other words, the station's coverage.

This leads us into certain engineering terms and concepts.

Let's start with "frequency."

Every radio-tv signal is made up of waves or cycles. The frequency of a signal is the number of cycles per second sent out by the transmitter.

1,000 cycles = 1 kilocycle (kc)

1,000,000 cycles = 1,000 kilocycles

1,000 kilocycles = 1 megacycle (mc)

The frequency of a station determines its position on the dial.

The whole range of frequencies used in radio-tv transmission is known as the radio spectrum. This is the portion of the ether that is subject to the authority of the Federal Communications Commission (FCC).

The radio spectrum includes not only commercial radio and tv—about 3,500 stations—but also amateur, po-

lice, aviation, and other special and experimental services.

Each of the various services is assigned "bands." The broadcasting bands are: the standard radio am band; low band vhf; fm band; high band vhf, and the uhf band. Each band, in turn, is divided into channels for individual station assignment. The whole am band, a span of 1070 kilocycles, would be approximately one-sixth the width of a single tv channel, which is 6 megacycles or 6,000 kilocycles wide.

Factors in radio coverage: There are three principal factors that affect a radio station's coverage: frequency, power, soil conductivity.

All other things being equal, the lower the frequency, the greater the coverage.

Radio stations are assigned channels 10 kilocycles wide within the am band which ranges from 535 kc to 1605 kc. Each station is identified by the frequency in the middle of its channel. A 660 kc station, for example, means that it is assigned a 10 kc channel between 655 kc and 665 kc. A station at 550 kc, other things being equal,

. . . DELIVERING ALL THE **MUSCLE** OF THE BOOMING
SAGINAW MARKET **FAT!**
WITHOUT THE HIGH-COST-PER-THOUSAND
Power-Packed Saturation . . . In The Area . . . Of Concentrated Population

Primary CBS-TV Affiliate



Lowest Cost Per Thousand

Represented By: GILL-PERNA, INC.

WKNX-TV

LAKE HURON BROADCASTING CORPORATION
SAGINAW, MICHIGAN

207,000 WATTS ERP.

CHANNEL 57

Planning a Radio Station?



**You'll benefit by using this single source
of equipment and experienced assistance**

For your complete equipment package, for help in planning, and for technical service—RCA can give you everything you need. From RCA you can get a full line of equipment—from microphone to antenna—designed to fill the widest range of station requirements. The practical assistance of RCA station-trained engineers is available for complete planning of your installation. And through the facilities of RCA Service Company, Inc., you can get technical field service in strategic locations throughout the country.

One source for all your station requirements means faster service and delivery to meet your specialized needs... pre-releasing if necessary. By coming to RCA, all your sources are coordinated automatically—you don't have to make all these time-wasting arrangements yourself. You can get on-air faster... stay on-air longer... reduce costly off-air time. And the many benefits will be reflected in increased profits throughout your entire operation.

*Or, for additional information write to RCA,
Dept. FF-264, Building 15-1 Camden, N.J.*

RCA . . . your first source of help in station planning



RADIO CORPORATION of AMERICA

Broadcast and Television Equipment • Camden, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

has a larger coverage area than one at 1500 kc.

The second factor is power: the greater the power, the greater the coverage.

Radio stations are grouped into three major power classifications: clear-channel stations of 50,000 watts (50 kw), regional-channel stations of 5,000 watts (5 kw) and local-channel stations of 250 watts.

Soil conductivity is the third major factor governing radio coverage.

Ground conductivity in the United States varies from "excellent" in the Midwest to "poor" in New England.

Combining these three primary fac-

tors we find that it is entirely possible for a 250 watt station to have greater daytime coverage than a 50,000 watt station.

A 50,000 watt station, for example, broadcasting on 1500 kilocycles in an area of very poor ground conductivity, in theory sends out an acceptable daytime signal up to a radius of 27 miles; a 250 watt station broadcasting on 550 kilocycles in an area of excellent ground conductivity can be received acceptably within a 99-mile radius. It is obvious, therefore, that a comparison of stations on the basis of only one of these factors will not give a true

picture; all the factors must be considered simultaneously.

There are charts available from which you can determine reasonably well the estimated daytime coverage of a radio station, if you know its power, frequency, and the soil conductivity of the area in which the station is located.

Day and night coverage: There are two types of radio waves: ground waves and sky waves. The ground wave, as its name implies, travels along the earth's surface and is affected by soil conductivity.

Waves from stations on the same or adjacent channels can cause "interference." For this reason, in assigning frequencies, the FCC does not assign the same frequency to two stations that are too close together geographically. Also, stations in the same locality must be separated by at least four channels.

During daylight hours the sky wave travels upwards, is lost in space and, therefore, has no effect on station coverage. At night, however, there is a change in the earth's atmosphere which causes the sky waves to be reflected back towards the earth. These reflected sky waves tend to extend the coverage of clear-channel stations and limit the coverage of regional and local stations.

After sundown, the coverage of regional and local stations is restricted because of interference from sky waves from other stations sharing their channels. There is no way to completely remove this interference, but reduced nighttime power, greater geographic separation of stations on the same channel and directional antennas help to minimize it. (The use of directional antennas permits a station to control its signal in directions where it would cause interference and at the same time increase the signal in opposite directions.) Coverage of regional and local stations is, therefore, smaller at night than during the day.

Clear-channel stations, on the other hand, find that their coverage is expanded by reflected sky waves. This is caused partially by the fact that local and regional stations must protect against interfering with clear-channel transmissions. Clear-channel stations, which might be heard in the daytime 100 or 200 miles away, via ground wave, can deliver a program at night via reflected sky waves for distances of 700 miles or more. It is, however, only the secondary coverage that is extended; the sky waves restrict primary

**RESEARCH EXPLODES AN OLD
TIME BUYING THEORY!
EXPOSED**

**The Inside Story
of City People
in Kansas!**

Take a new look at the Topeka market and you'll like what you find. Bustling, busy Topeka has gained heavily in population . . . 126,000 now in the Standard Metropolitan Area. It's 84th best in consumer spendable income, too! And every accepted survey of the past 8 years has placed WREN on top audience-wise. Topeka and Eastern Kansas is a METROPOLITAN area worth having . . . and WREN covers it for less—much less—than any farm station can hope to. Why not get all the facts from your John E. Pearson man. Audience-wise, market-wise, and price-wise, you're way ahead with WREN in Topeka.

JULY 1950 REVEALING SCIENCE!

**Get All The
Facts From Your
John E. Pearson Man**

WREN
ABC ■ 5000 WATTS ■ TOPEKA, KANSAS



NEWS

ABOUT VERY LOW FREQUENCY

PROPAGATION!

Smaller antennas, lower transmitter power, and relative freedom from atmospheric noise are reasons behind our communication services' gradual migration to the upper end of the frequency spectrum. Lying fallow and awaiting rediscovery has been the very low frequency band below 30 kc.

Now, because VLF offers a reliable means of communicating over vast global distances, there is a marked revival of interest. It is now known that VLF has highly stable propagation characteristics which make it possible to transmit data to distant

points with unusual fidelity and precision. Where greater accuracy is required, such as very long range radio navigation systems and international transmission of frequency standards, VLF promises to open doors to many new and important uses.

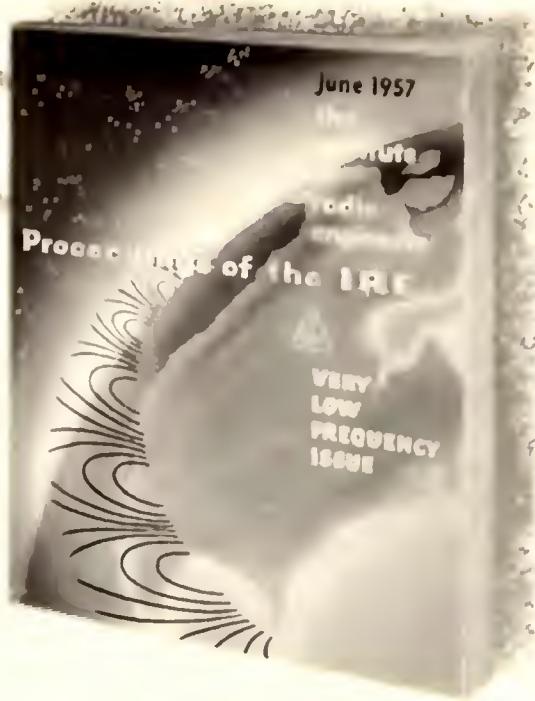
June Proceedings of the IRE gives you the facts about VLF

This year, the Boulder Laboratories of the National Bureau of Standards and the IRE Professional Group on Antennas and Propagation co-sponsored a Symposium at Boulder, Colorado, on the propagation of very low frequency radio waves. From the papers given at this important meeting the editors of *Proceedings* have chosen those of broadest interest for publication in the June, 1957, issue.

Typical of the service offered members of IRE is this VLF report — to be used now and referred to for years to come. If you are not a member of *The Institute of Radio Engineers* be sure to reserve a copy of the June *Proceedings of the IRE*, today!

Partial Contents of this VLF issue:

- "A Technique for the Rapid Analysis of Whistlers," by J. K. Grierson, Defense Reserve Board, Ottawa, Ontario, Canada.
- "VLF Radiation from Lightning Strokes," by E. L. Hill, School of Physics, University of Minnesota.
- "Some Recent Measurements of Atmospheric Noise in Canada," by C. A. McKerrow, Defense Reserve Board, Ottawa, Ontario, Canada.
- "Intercontinental Frequency Comparison by Very Low Frequency Radio Transmission," by J. A. Pierce, Croft Laboratory, Harvard.
- "The Mode Theory of VLF Ionospheric Propagation for Finite Ground Conductivity," by James R. Wait, National Bureau of Standards, Boulder, Colorado.
- "The Geometrical Optics of VLF Sky Wave Propagation," by J. R. Wait & A. Murphy, National Bureau of Standards, Boulder, Colorado.
- "Characteristics of Atmospheric Noise from 1 to 100 Kc/s," by A. D. Watt & E. L. Maxwell, National Bureau of Standards, Boulder, Colorado.
- "The Present State of Knowledge Concerning the Lower Ionosphere," by A. H. Waynick, The Pennsylvania State University.
- "Noise Investigation at VLF by the National Bureau of Standards," by W. Q. Crichtlow, National Bureau of Standards, Boulder, Colorado.
- "Reflection at a Shapely-Bounded Ionosphere," by I. W. Yebroff, Stanford University.
- "The Attenuation Versus Frequency Characteristics of VLF Radio Waves," by J. R. Wait, National Bureau of Standards, Boulder, Colorado.
- "The Waveguide Mode Theory of the Propagation of VLF Radio Waves," by K. G. Budden, University of Cambridge, England.



PROCEEDINGS OF THE IRE

1 East 79th Street, New York 21, New York

Enclosed is \$3.00

Enclosed is company purchase order for the June, 1957, issue on **VERY LOW FREQUENCY**.

Name

Company

Address

City & State.....

All IRE members will receive this June issue as usual. Extra copies to members, \$1.25 each (only one to a member).



The Institute of Radio Engineers
1 East 79th Street New York 21, New York

coverage by creating a "fading zone" on the edge of the ground-wave area. This zone, shaped like a doughnut, averages 75 miles in width, depending on the type of antenna used. Fading occurs when reflected sky waves return to the earth at varying locations as the reflecting layer of the atmosphere changes altitude. As sky waves alternately merge with and part from ground waves, volume is raised and lowered—fading in and out.

Radio coverage standards: The signal strength necessary to produce acceptable service varies in different areas because of man-made electrical disturbances. Signal strength is expressed in millivolts per meter (MV/M). The signal strength required in different areas is:

| | |
|----------|-----------|
| Urban | 5.25 MV/M |
| Suburban | 2.5 MV/M |
| Rural | 0.5 MV/M |

The average radio can receive a signal as low as 0.1 MV/M.

Factors in tv coverage: In television, the principal factors affecting station coverage are frequency (or channel), power, and antenna height. Other things being equal:

- The lower the frequency, the greater the coverage.
- The greater the power, the greater the coverage.
- The higher the tower, the greater the coverage.

But in television, the FCC attempts to equalize the coverage potential of all stations in the same market. They do this by limiting power in relation

to antenna height and channel number.

Tv stations are classified by channel into low-band vhf, high-band vhf and uhf. There are 82 tv channels, each 6,000 kilocycles wide.

Channels 2 to 6 are low-band vhf and are limited in maximum power to 100 kilowatts. High-band vhf covers channels 7 to 13, with maximum allowable power of 316 kilowatts. Uhf channels 14 to 83 have a maximum allowable power of 1000 kilowatts.

To minimize interference, there must be sufficient geographic separation between stations on the same channel—about 175 miles under present regulations. Also, adjacent channel stations are never assigned to the same city.

Antenna height, as noted above, is of considerable importance in tv station coverage. According to FCC regulations, "tower height" is the height of the tower above the average terrain within a 10-mile radius. The tower structure itself is of little importance, for a low tower might be placed on a tall structure and a high tower in a valley. Its actual height above the ground is of importance only as it relates to height above average terrain. As tower height above the average terrain increases over 1,000 feet, the FCC requires a compensatory decrease in power to equalize coverage. The extent of the decrease varies with the three geographic broadcasting zones into which the country is divided. In general, it can be said that when a tower is less than 1,000 feet, an increase in tower height will have a more direct effect on coverage than will an increase in transmitting power.

Tv coverage standards: What is "Grade B" coverage? Grade A and Grade B service are terms used to define signal quality. Grade A service means that an acceptable signal is received in 70% of the locations 90% of the time. Grade B service means that an acceptable signal is received in 50% of the locations 90% of the time. Grade A service generally is required in urban areas to provide a clear picture in the face of electronic interference; Grade B service usually will provide a satisfactory picture in suburban and rural areas.

The signal strength necessary to produce these types of service varies with the band and, as in radio, is expressed in millivolts per meter.

| BAND | GRADE A (MV/M) | GRADE B (MV/M) |
|---------------|-------------------|-------------------|
| Low-band vhf | 2.5 | 0.22 |
| High-band vhf | 3.16 | 0.63 |
| Uhf | 5.0 | 1.58 |

Stations also often produce an acceptable signal beyond their Grade B coverage area—in the so-called "rural" or "fringe" area. The limit of this area usually is defined as the 0.1 MV/M contour for low-band vhf channels; 0.3 MV/M for high-band vhf channels; 0.5 MV/M for uhf channels.

Other coverage factors: There are factors other than signal strength, principally programing, which have an effect on a station's coverage area. For example, some people will put up with an inferior signal in order to receive popular programs. In other words, the availability of desirable programs will cause viewers or listeners to

AGAIN
IN
NIELSEN
NO. 2 SURVEY
KSEL
FIRST
IN LUBBOCK MARKET

National Representative
WM. G. RAMBEAU CO.

Southwestern Representative
CLYDE MELVILLE CO.
Dallas, Texas

- ★ FIRST IN PUBLIC SERVICE. KSEL WINNER OF ALFRED P. SLOAN AWARD FOR STATIONS IN 1000 WATT CLASSIFICATION.
- ★ WINNER OF NATIONAL SAFETY AWARD FOR OUTSTANDING CAMPAIGN IN LOCAL SAFETY.
- ★ LEADER IN WEATHER REPORTING DURING RECENT STORM PERIODS.

"MOST LISTENED-TO STATION ON THE SOUTH PLAINS OF TEXAS . . .



Are you taking advantage of AMPEX DIRECT-TO-CUSTOMER SERVICE?

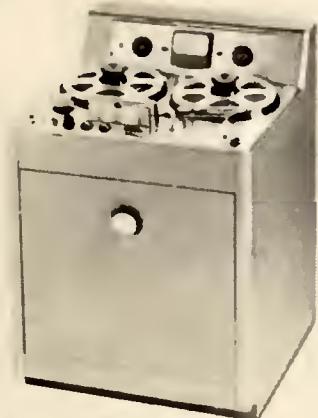
**AVAILABLE
DIRECT FROM AMPEX**

HERE IS HOW YOU BENEFIT:

- New application ideas, practical and tested
- Complete product and installation information
- Custom products tailored to your individual needs
- Personal contact with Ampex Research, Engineering and Production



VIDEOTAPE RECORDERS
sold only direct



MODEL 300 sold only direct



MODEL 350



MODEL 601

Available only direct — Automatic programming systems, tape duplicators, and custom-engineered products.



854 CHARTER STREET, REDWOOD CITY, CALIFORNIA

*professional
products division*

ATLANTA, TRINITY 4-0736 DALLAS, LAKESIDE 6-7741 SAN FRANCISCO, EMERSON 9-1431
CHICAGO, TERRACE 3-7050 LOS ANGELES, OLIVE 3-1610 WASHINGTON, D. C., JUN PER 5-8270
NEW YORK, N. Y., PLAZA 3-9232

"reach" for a signal, even though they are beyond the theoretical limits of the station's effective coverage area.

Or take the case of an area which can receive signals from two or more stations located in different cities. If these stations are carrying the same programs, there will be the tendency to receive the station with the stronger signal. Or there might be a situation where an area can receive satisfactory signals from stations in different cities but will tune most often to those stations located in the city towards which the area is traditionally oriented.

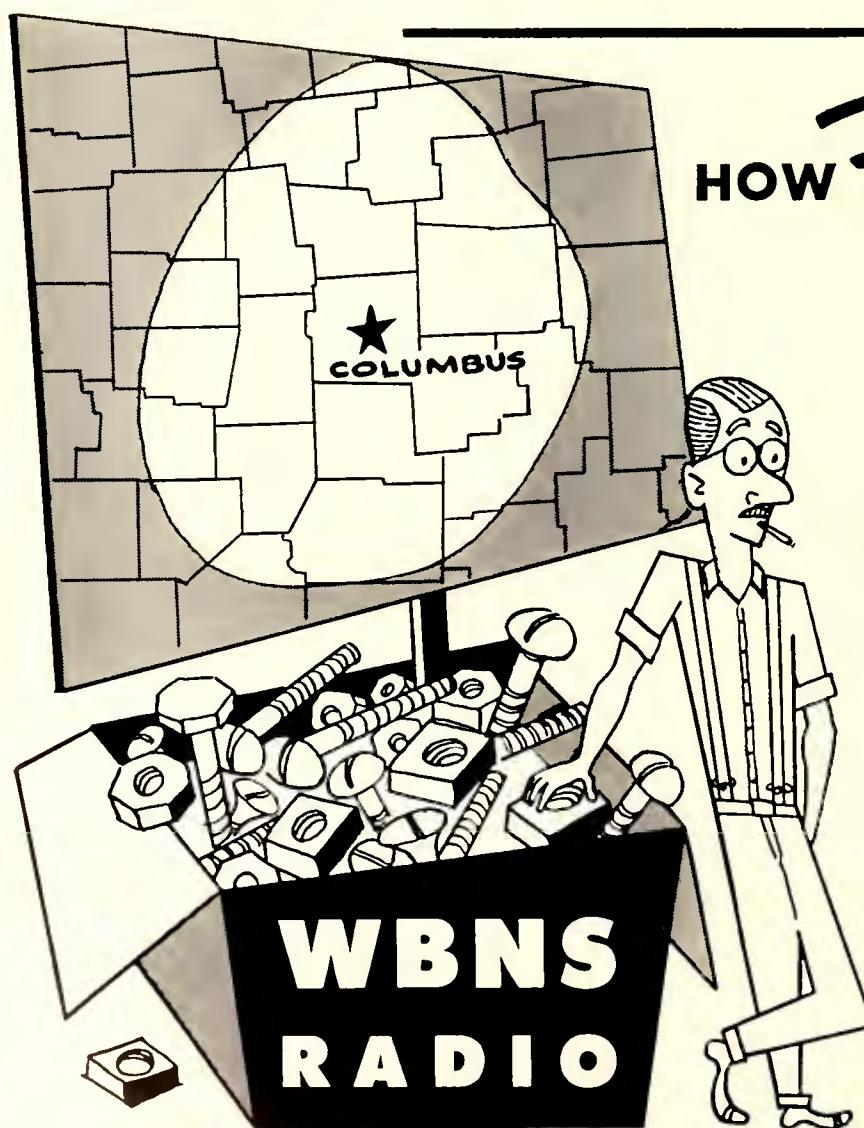
Electronic "boosters," "translators" and "satellites" also are used to extend a signal to areas not usually covered by a station because of distance or topographical interference. In general, these transmitting antennae pick up the mother station's signal and rebroadcast it.

Methods of defining coverage: There are three principal methods used for showing radio and tv station coverage: engineering, mail response and surveys. An engineering map shows measurements of signal strength, is referred to as a "field intensity map."

Engineering maps may be based on actual measurements of the signal in the field; or on an engineer's computation, which he can calculate from a few spot checks of the signal; or it may be an "estimated" map, which shows the theoretical limits of coverage as read from FCC charts.

An engineering map shows where a signal *can* be received. It offers no proof that people do listen (or view). One method that has been used to show where people do listen to a station is an analysis of mail response. But maps based on mail response have no common denominator and it is difficult to compare one station with another. Furthermore, a mail count gives no indication of the actual audience size. The volume of mail can be affected by special promotions such as giveaways and contests. Also, letters are usually written by only a small number of people who cannot be considered representative of the total audience. The limitations of field intensity and mail maps led to the first industry-supported, nation-wide coverage study on a county-by-county basis made in the middle 1940's by the Broadcast Measurement Bureau (BMB). Previ-

ously, the networks, principally CBS, had experimented with this type of study. BMB was succeeded by Standard Audit Measurement Service (SAM), a private organization which made a study in 1952. The A. C. Nielsen Company made a similar study, also in 1952, referred to as NCS (Nielsen Coverage Service). A second Nielsen survey (NCS #2) was made in spring 1956 and is the one currently used by agencies and advertisers. Basically, here's what Nielsen does. They make a survey in each county to determine the percentage of homes who report listening (or viewing) to a station at least once a month. They then list all counties in which, generally, at least 10% of the families say they listen (or view) at least once a month. This becomes the basic area for the station. For this area they show, county by county, the percentage (and number) of families who listen (or view) at least once a month and at least once a week. Further breakdowns show percent and number of families who listen (or view) at least once a week in the daytime, and once a week at night, on an average day and on an average night.



HOW Basic CAN YOU BE?

In our 24 Counties:

POPULATION: 1,707,400
 HOUSEHOLDS: 511,750
 RADIO HOMES: 501,515
 CONSUMER SPENDABLE INCOME: \$3,034,624,000.00
 FARM POPULATION: 251,400
 GROSS FARM INCOME: \$350,542,000.00
 TOTAL RETAIL SALES: \$2,120,297,000.00
 FOOD SALES: \$499,436,000.00
 DRUG SALES: \$62,075,000.00
 GENERAL MERCHANDISE SALES: \$248,435,000.00
 HOME FURNISHINGS SALES: \$107,659,000.00
 AUTOMOTIVE SALES: \$415,161,000.00
 FILLING STATION SALES: \$156,024,000.00

Rated first by Pulse any Monday through Friday quarter-hour, day and/or night.

CBS for CENTRAL OHIO

Ask JOHN BLAIR



DO YOU OWN THIS COPY OF BASICS ?

IF YOU DO—you'll want to order an extra one today, so that you can keep this one intact as your workbook for the next twelve months.

IF YOU DON'T—better get your own right now, to be sure you'll have this basic tool at your elbows during the coming year.

NEED QUANTITIES TOO? For others in your organization who can profitably use this important buyers tool, we have printed an extra supply. Order them now.

YES I need extra copies of Sponsors's
TV/Radio BASICS at \$2. each. Please rush them
to me.

I enclose payment , please bill me .

Name _____ Firm _____

Address _____

City _____ State _____

The NCS Report defines an area in which a station is listened to (or viewed) and the number of families who receive the station on a regular basis. A *coverage* report of this type should not be confused with a *rating* report which shows audiences at specific times of day or specific programs.

Audience Measurement

RADIO AND TV audience measurement is produced by a number of private

research organizations. The principal ones are: ARB, Hooper, Nielsen, Pulse, Trendex, Videodex. But before we discuss how they operate, some definitions are necessary.

First, just what is a "rating"?

In simplest terms, the research organization asks a number of people what programs (or stations) they listen to (or view) at a particular time.

A *rating* is, then, the *percentage* of all families interviewed who reported they were listening to, or watching, a specific program or station. (It is im-

portant to know whether the rating is based on a sampling of all homes, tv-only homes, or radio-only homes.)

Sets-in-use or **tune-in** is the *percentage* of families interviewed listening to *all* stations. Tune-in can, therefore, be considered as the grand total of the ratings of the individual stations at a given time.

Share-of-audience is the rating of a station or program expressed as a percentage of the tune-in.

You can compare ratings of different stations and ratings on the same station at different times of the day in order to determine relative audience size. This cannot be done with share-of-audience. This point may be illustrated by the following example:

| TUNE-IN | RATING SHARE |
|--------------|------------------|
| 6:00 a.m. 10 | Station A 5 50% |
| 6:00 p.m. 25 | Station B 10 40% |

In this example, at 6:00 in the morning the tune-in is 10 and Station A has a rating of 5. Station A's share-of-audience, therefore, at 6:00 a.m. is 50% (a 5 rating divided by tune-in of 10). Now, at 6:00 in the evening the tune-in is 25 and Station B has a rating of 10. Station B's share at 6:00 in the evening is therefore 40% (10 rating divided by a 25 tune-in).

Now station B, with a rating of 10 at 6:00 in the evening, has twice the audience of Station A with a rating of 5 at 6:00 a.m. But Station B has a smaller share, 40% against 50%.

Techniques and limitations: How do the research organizations conduct their surveys? They all use some type of "interview": telephone, personal contact, diary, machine. In the "interview" they "ask" questions about the listening to or viewing of programs and stations. If the question is asked in the form, "What are you listening to now?"—that is, at the precise moment of the interview—the survey is referred to as "coincidental."

If the person interviewed is asked to recall the programs or stations listened to for a period of time preceding the interview, the term "recall" is used. If information is requested for a period of about 15 minutes preceding the interview, the method is referred to as "immediate recall," and where the interviewer presents a list of programs to aid the memory, it is known as "roster recall."

► *The telephone interview* is used primarily by Hooper for radio and by Trendex for tv. It is used either on a coincidental or immediate recall basis.

In Illinois

WTVP

IS THE ONLY STATION
WITH **2 in 1** GRADE "A"
COVERAGE OF
THIS BILLION DOLLAR
2 in 1 MARKET

DECATUR - SPRINGFIELD

WTVP reaches 160,000 unduplicated ABC TV homes

CONTACT GILL-PERNA INC.

abc

In addition to information on stations and programs, the interviewer tries to develop information about the audience: number, age, and sex of those listening.

The telephone interview is, of course, limited to telephone homes. This means that non-telephone homes, usually low-income groups, are not included in the sample. With the increase in the number of telephone homes, however, this factor is becoming less important, but there are still some areas where there are more radios than telephones. Also, generally speaking, because of cost telephone interviews are limited to the non-toll-call area of the city in which the survey is being made. Because of this, many suburban and rural areas are not included in telephone surveys.

There are other problems with telephone surveys:

a. A telephone survey cannot interview people with unlisted phones. These are, in most cases, people in upper-income brackets.

b. In many instances calls are made to business phones such as those belonging to doctors, lawyers, etc., that are not identified as business phones in the telephone directories.

c. Telephone surveys run into difficulty in the early morning and late evening because of resentment on the part of householders at being disturbed at these hours.

d. There is always the question whether the person answering the phone can correctly report for all members of the household, particularly in the case of radio where there are often several sets about the home.

e. It is difficult to measure the automobile and other "out-of-home" audience—increasingly important in radio.

► *Personal interview* is used principally by Pulse on a roster recall basis for both radio and tv. Though the personal interview method can be used on a coincidental basis, the cost is too great for ordinary survey purposes.

The principal criticisms of the roster recall technique are:

a. Can people accurately recall the stations and programs listened to over a period of several hours preceding the interview, sometimes even as long as a day?

b. Since the interview covers a period of several hours, if the person is not at home at the time the interviewer calls, listening for the time that he had been at home is not measured.

c. Do people distort their answers in a personal interview because of

prestige factors? In other words, do some people say they listen to the New York Philharmonic when actually they have been listening to Rock 'n' Roll?

► *The diary* is used by the American Research Bureau (ARB), Nielsen and Videodex. It is one of the more popular techniques. A diary form with spaces for programs, stations, number, age, sex of viewers are listeners is left with or mailed to selected families who are asked to keep a record of their listening or viewing, usually for a week.

In theory, the diaries should be filled in on a coincidental basis, but, more often than not, entries are made on a recall basis because of the time, trouble, and inconvenience of making entries whenever the dial is changed.

The accuracy of the diary may also be impaired if children fill it in for parents and vice versa.

Distortion because of prestige, once again, is a possible source of error.

Also, the diary cannot adequately measure the out-of-home audience.

► *The machine* technique is used principally by A. C. Nielsen Co., which



* 12.3 average rating Monday thru Friday

And be sure to check KTVR's newest entry — "THE LATE SHOW" which delivers a 9.4 average rating!

Represented by BLAIR TV ASSOCIATES

KTVR "Station of
the Stars"
CHANNEL **2**

550 Lincoln St. Denver, Colorado

calls its machine the Audimeter. The Audimeter is a device attached to the radio or tv set which automatically records on a moving tape the stations to which the set is tuned. The tapes are periodically returned to Nielsen for decoding and tabulating. This is coincidental measurement.

Criticisms of the technique are:

a. It cannot develop corollary information about the audience: number, age, sex.

b. All it measures is whether the set is turned on. It cannot show whether anyone is listening.

c. It is difficult to measure the out-of-home audience with an Audimeter.

d. The cost involved in manufacturing and maintaining the machines and tapes is quite high. Because of this, sample size is minimal.

► Combinations of the various techniques are used on some occasions. Nielsen, for example, uses a combination of machines and diaries; Hooper, a combination of diaries, coincidental and phone immediate recall.

Why ratings differ: Many people cannot understand why there are differences in ratings produced by one service from those produced by another. One obvious explanation, of

course, is the differences and limitations in the techniques themselves. But, apart from this, it is important to understand that two surveys made at the same time in the same area, using the same technique, may very well come up with different figures. How can this happen?

It is the result of "laws of chance" or what statisticians call "sampling error." Without getting into a lot of technicalities, the concept of sampling error can be demonstrated simply.

Get 500 poker chips: 200 red, 200 white, and 100 blue. Put them in a bag and mix them thoroughly. The problem is to estimate the ratio of red, white, and blue chips in the bag without counting the whole 500.

Make a "survey" by taking a "sample" of 20 chips out of the bag and seeing how many of the 20 are red, how many white, and how many blue. The correct answer should be eight red, eight white and four blue, or 40% red, 40% white and 20% blue. Suppose this process were repeated three or four times. The odds against getting the same result each time are very great. It would be highly unlikely that you would come out with the correct "measurement" of 40%, 40%, 20% on any one at-

tempt. In other words, there is a variation from the true fact in any survey based on a "sample."

If you were to take samples of 100 chips instead of 20 chips, the chances of coming out with the correct proportions would increase.

An experiment of this type shows that no matter how carefully a survey is made, there is a "sampling error."

There are statistical formulas that show the size of the sampling error based on the number of interviews in a survey. To reduce the sampling error, you must increase the sample (the number of interviews) in geometric ratio. Here's where you run into problems of cost. To reduce the sampling error by half, you must increase your sample four times. The research services claim they use a sample that is large enough to produce ratings within a reasonable range of accuracy for all practicable purposes; that the refinements that could be made would not be commensurate with the cost.

Other differences: Aside from problems of the size and distribution of the sample and the limitations of the various techniques, there are several other reasons why ratings differ.

Some surveys measure the "aver-



A LEADER

AM and FM • 24 Hours Daily

The Music Station for Southern California

P R U D E N T I A L S Q U A R E • L O S A N G E L E S

"average" audience of a program while others measure the "total" audience. Suppose, for example, a 15-minute program has an audience of 100 people, and an hour program has an audience of 100 different people for each component quarter hour. The "total" audience of the hour program is 100 and that of the 15-minute program is 100. But the "average" audience of each program is 100. The "average audience" concept permits uniform comparisons of audience size for programs of different length. "Total audience" concept reveals the full size of a program's audience regardless of the length of the program. Some techniques measure "total audience," others "average audience."

Differences in ratings may also result when surveys cover different areas. Some are national in scope. Some are local. (Beware of applying a national rating to a local area.) One survey may measure the audience in a station's entire reception area. Another may cover only a part of that area, such as the home county or the city in which the station is located.

The date of a survey and the period of time it covers also affect ratings. Special events, weather, programming changes may cause differences in listening or viewing. Because of such factors, surveys made in different weeks may come up with different ratings. Similarly, a survey covering an eight-week period will not agree with a survey that covers only one week.

In short, in comparing and evaluating ratings, you must know:

1. The sample size
2. The technique used
3. The area covered
4. The dates of the survey
5. The length of period covered by the survey under consideration.

Spot Rate Cards

IT'S IMPORTANT to understand, first, that the national spot rate card is different from the network rate card.

Network rate cards are issued by the networks and generally depend upon a certain minimum number of stations. Discounts are based on a variety of factors: number of stations used, number of program units, total dollar volume, time of day. This is a discussion of the rate card for national spot advertising. What are some of the things

to look for? Time brackets, time units, frequency and volume discounts, package plans, special features, and "fine print," among other things.

1. Time brackets: Stations have different rate classifications for different times of the day. These "time brackets," starting with the highest rate, are identified in alphabetical sequence such as Class AA, A, B, etc.

There is no standardization among stations as to the number of time brackets or the time periods included

in each bracket. When making comparisons between stations, it is important that such comparisons be made by *time of day*, not by *rate classification*.

There are often different designations for comparable time. Example:

| | STATION X | STATION Y |
|--------------------|-----------|-----------|
| Highest rate class | AA | A |
| Next highest | A | B |

If you were to compare these stations on the basis of Class A rates, you would be comparing the highest rate of Station Y with the next highest rate of Station X, which is misleading.

For **SPECIALIZED
SELL IN ST. LOUIS!**

*The only way to reach
this vast Country and
Western market*

WEW
ST.LOUIS, MISSOURI

770 KILOCYCLES
1000 WATTS
CLEAR CHANNEL

Represented by THE BOLLING COMPANY

THE **POWER** OF PADUCAH!

WKYB
PADUCAH, KENTUCKY
NBC AFFILIATE

570 KILOCYCLES

SERVING
5
STATES

Represented by the
JOHN E. PEARSON CO.

WEST
KENTUCKY'S
MOST
POWERFUL
STATION

Quite often you will find different hours labelled with the same rate classification. For example, on one station Class AA time may run from 8:00 p.m. to 10:30 p.m. But, on another station Class AA might run from 7:00 p.m. to 9:30 p.m. A comparison on the basis of Class AA time, therefore, might be talking about two different times.

In radio the highest rate classifications are usually found in the morning between 7:00 a.m. and 9:00 a.m., and in the afternoon between 4:00 p.m. and 6:00 p.m. In television the highest rate classification is found in the evening, generally 7:30 or 8:00 p.m. to 10:00 or 10:30 p.m.

2. Time units:

The usual formula for program units is:

| | |
|--------------|------------------------------|
| Half-hour | 60% of the hour |
| Quarter-hour | 40% of the hour |
| Ten minutes | 30 to 35% of the hour |
| Five minutes | 25 to 30% of the hour |

In the case of five- and 10-minute units, these percentages would run a little lower in radio than in television.

As for announcements, most stations quote rates for minute announcements, 20-second announcements, and 10-second announcements, sometimes referred to as I.D.'s.

Announcements may be scheduled *between* programs, when they are referred to as "adjacencies" or "station breaks"; or *within* programs, when they are called "participations."

There is much more variation from station to station in the ratio of announcement rates to the hour rate than in the ratios for program units.

In television, minute announcements are generally about 20% of the hour rate, but Class AA time may run as high as 25% or higher; and daytime may run lower than 20%.

In radio, minute announcements will range from 10 to 15% of the hour.

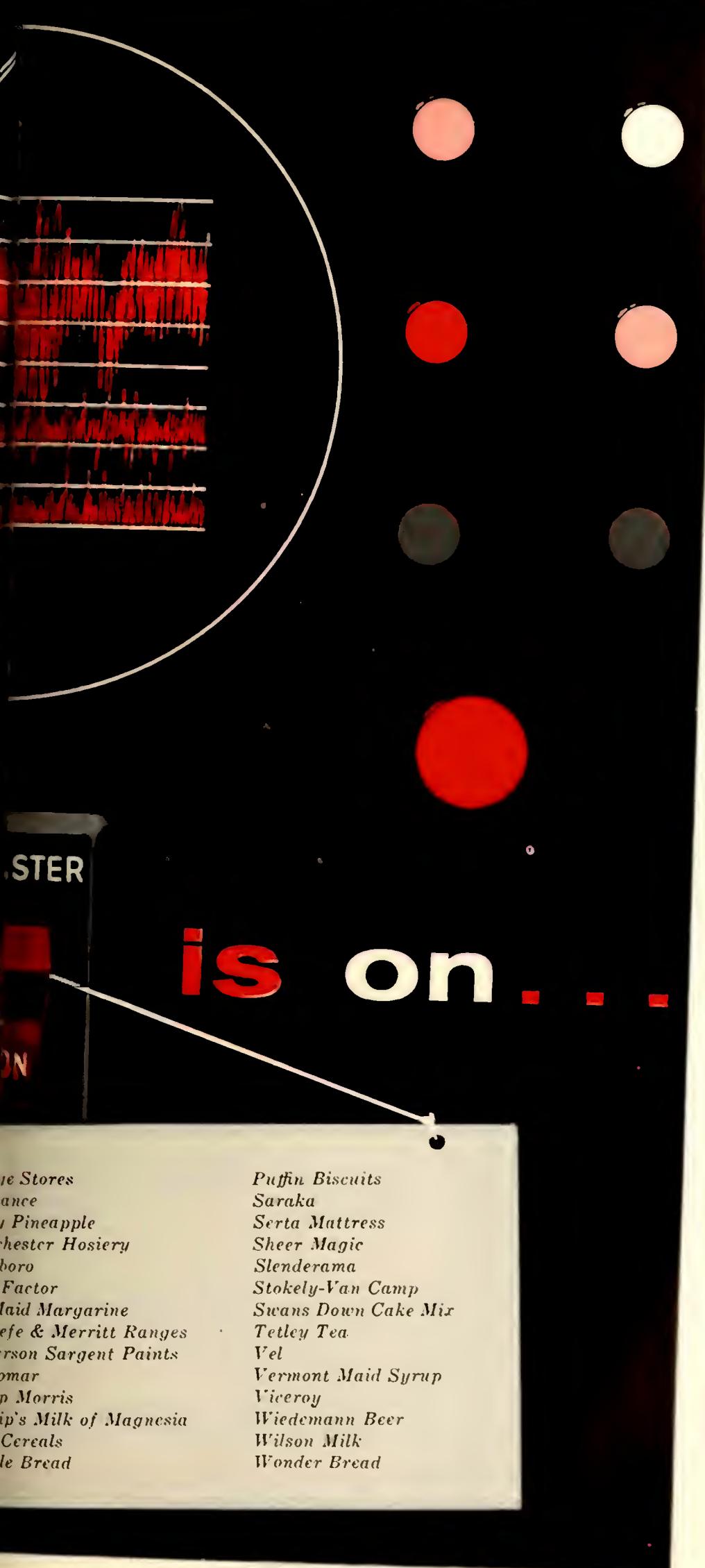
The 20-second announcement rate will generally be the same as the minute rate, at least in television. The theory behind this is that a 20-second announcement receives a better position than a minute announcement. Twenty-second announcements are often scheduled adjacent to the popular network programs which have large audiences. In radio, on the other hand, you find a greater proportion of stations with a 20-second announcement rate different from the minute rate.

Ten-second announcements, known as station identifications or I.D.'s, will usually run about 50% of the minute rate in both television and radio.

The switch

Some of the Nation's leading advertisers who have made their buy on WLW-I!

- Angel Flake
- Ayds
- B C Remedy
- Butterfield Potatoes
- Colonial Stores
- Dream Whip
- Fall City Beer
- Fisher Cheese
- Folger's Coffee
- Instant Fel's Naptha
- Instant Maxwell House C
- Jello
- Kahn's Wieners
- Kools



Stand By! WLW-I... live-wire new member of the famous Crosley Group is ready to throw the switch and go on the air in Indianapolis! And, already, many sponsors have signed up on WLW-I for these good reasons:

WLW-I Top Programs—Full ABC Network affiliation with the finest programs... PLUS Crosley originating programs like the one-and-only Ruth Lyons 50-50 Club and the famous "Midwestern Hayride," both televised in COLOR!

WLW-I Top Audience—Top programs mean top audience. So WLW-I will be packing in a full house of TV audience to really bring home the business for sponsors—like the other Crosley Stations.

WLW-I Top Promotion—Crosley's exclusive promotion department is turning on the current all over to cover the trade fronts with mighty unmatched merchandising—tying in products, programs, personalities.

So it's no wonder a long list of sponsors has already signed up on WLW-I in Indianapolis. Get your products on WLW-I... NOW! For your best buy... best buy WLW-I!

*newest member
of the famous
Crosley Group*

WLW-1

indianapolis

MAXIMUM POWER / MAXIMUM TOWER

channel 13

Full ABC Network Affiliation

Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco • Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas

Crosley Broadcasting Corporation, a division of **Arco**

3. Frequency and volume discounts: The vast majority of newspapers have flat rates, but in radio and television the granting of discounts, usually based on frequency, is the normal practice.

Frequency refers to the total number of units run during a contract year. There are wide variations from station to station in the number of discounts and in the size of the discounts. Here's a typical formula:

| FREQUENCY | DISCOUNT |
|-----------|----------|
| 26 times | 5% |
| 52 times | 10% |

| | |
|-----------|-----|
| 104 times | 15% |
| 156 times | 20% |
| 260 times | 25% |

But even on a single station, variations will occur in the discount structure. There are often different discounts for program units and for announcements, also from one time bracket to another.

A few stations quote discounts on the basis of "times-per-week" together with number of weeks; or on total dollar volume spent over a specified period such as a week, month, or year.

4. Package plans: "Package plans" are discounts which are based on a minimum number of announcements per week. A 5-Plan, for example, means five announcements per week; 10-Plan, 10 announcements per week. Package Plans are most often confined to announcements scheduled within certain times of day or programs.

The Package Plan rate may be expressed on a rate card either as a percent discount or in dollars.

When expressed as a percent, it is important to determine whether the discount is taken from the base rate (the one-time rate); or from the earned rate (the rate based on earned frequency).

5. Special features: Frequently there will be programs that have special rates. These are covered by rate cards in a "special features" section.

6. Fine print: In every rate card there is a variety of clauses that might be called "fine print," but which merit careful attention. These clauses cover such points as rate protection, combinability for discount purposes, continuing rate, etc.

► **Rate protection.** Whenever a station increases its rates, it is industry practice to give "rate protection" to advertisers who are running on the station at the time of the increase. In radio, 12 months' rate protection had been the rule but there is a trend to reduce this to six months. In tv, six months is the accepted period. This means that if a tv station increases its rates, advertisers on the station, as of the date of revision, will not be affected by the rate change for six months. A decrease in rate would take effect immediately.

► **Combinability.** One of the problems covered in the "fine print" involves station policy regarding the combinability of different types of units for discount purposes.

In almost every case, program units are *not* combinable with announcements for frequency discounts. Minute and 20-second's are usually combinable.

Occasionally, however, a station may stipulate that announcements in a low-rate classification may not be counted to help earn frequency discounts on announcements in a high-rate classification; although counting high-rate announcements for frequency discounts on low-rate announcements might be permissible.

HOW DO YOU GET ATTENTION FOR YOURSELF?

This method might work — at least temporarily. But if yours is a quality television station, proud of a distinguished local record . . . if it has developed an individuality respected in your market — this isn't recommended.

Establishing a clearcut identity for yourself in advertisers' minds is becoming increasingly harder. (Since 1952, the nation's total of TV stations has increased from 108 to almost 500.) Interpreting your local stature, selling your local identity against such competition — demands *specialized* representation.

Representation burdened with over-long station lists, forced to use mass-produced methods, simply can't do the *best* job. That's why Harrington, Righter and Parsons concentrates full manpower and skill on a *limited* number of quality stations . . . restricts itself to television *only* . . . and tailor-makes a plan of *specialized* representation for each. Delivering the most to a few brings outstanding rewards. The stations listed here *know* (and are *known*).



**HARRINGTON,
RIGHTER
& PARSONS, Inc.**

NEW YORK • CHICAGO
SAN FRANCISCO • ATLANTA • BOSTON

television — the only medium we serve

WCDA-B-C Albany **WABT** Birmingham **WBEN-TV** Buffalo
WJRT Flint **WFMY-TV** Greensboro/Winston-Salem
WTPA Harrisburg **WTIC-TV** Hartford **WDAF-TV** Kansas City
WHAS-TV Louisville **WTMJ-TV** Milwaukee **WMTW** Mt. Washington
WRVA-TV Richmond **WSYR-TV** Syracuse

S A T I S F A C T I O N

Sponsor's 29 June article "Timebuyers Rate the Reps" gave us a good deal of satisfaction.

Sometime ago a leading public opinion research organization made a strikingly similar survey for us. We conducted it to see how we could improve and expand our services. It covered the field...comprehensively.

The results of our survey put us in the top five of the more than fifty national representatives. We believe the results of Sponsor's and our survey were...strikingly similar.

There is deep satisfaction in knowing we are providing better service. And it makes us want to work that much harder to maintain and improve this record.

A V E R Y - K N O D E L
I N C O R P O R A T E D

SECTION

9 TIMEBUYERS OF THE U.S.

A state-by-state listing of agencies active in spot buying, principally on a national and a regional basis, including: address and phone; names of timebuyers; names of accounts. In many cases accounts are grouped with buyer in charge.

HOW TIMEBUYERS OF THE U. S. WAS COMPILED

The list of timebuyers and their accounts which starts at right is probably the most extensive such list yet published. The list has two sources: Primarily it is adapted from (1) the summer 1957 edition of Time Buyers Register, published by Executives' Radio-TV Service of Larchmont, N. Y. In addition the list contains (2) names which were reported directly to SPONSOR.

Time Buyers Register, which furnished its list to SPONSOR with permission for use here, is published three times a year and sells for \$15 a copy. It has been issued for six years and is based on a nationwide survey of agencies.

James Boerst, president of Executives' Radio-TV Service, states that he uses as a basis for his survey all agencies listed in the Standard Advertising Register Agency List. Thus every agency so listed has had an opportunity for inclusion here. In addition, Mr. Boerst has supplemented his mailing list from time to time with names of agencies who wrote and asked to be included.

SPONSOR in past years had compiled its own list of U. S. timebuyers. This spring in preparing for this edition's publication, SPONSOR surveyed its own list, asking for updated information. Returns of agencies who replied by the deadline necessary were used as a check and supplement to the list furnished by Time Buyers Register.

The Time Buyers Register list was modified by SPONSOR as follows: First, client lists at many agencies were shortened for space-saving purposes and in order to throw the emphasis on national and regional accounts. Accounts which appeared to be strictly local in their distribution or the services they render were most frequently eliminated. Obviously it is not possible in all cases to tell the nature of an account's operation from its name. But in many cases the Register included a descriptive note which aided in selection. An asterisk (*) after the agency name is used to indicate that the agency's client list has been shortened.

A dagger (†) indicates this agency reported directly to SPONSOR.

The listing is alphabetically by states with cities appearing alphabetically within the states. Names of agencies are listed alphabetically within the cities.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported to Register) and timebuyers.

Accounts are then listed, followed by the name of the buyer assigned to that account. In cases where agencies prefer not to report which buyer handles which account (because it's a team operation or there are frequent rotations) buyers and accounts are listed separately.

In describing accounts listed James Boerst states: "All of the agencies listed . . . are represented to be active in the buying of radio and/or tv time, but there are some listings in which no accounts appear. In most cases this indicates that the agency's radio-tv accounts are inactive and had not resumed activity in time for the deadline for this issue. In a few scattered instances the agency has stated that policy forbids the listing of accounts, but these are definitely exceptions to the rule."

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio, should so report to SPONSOR at 40 E. 49th St., New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand its list to cover agencies which have not previously reported or which have recently become active on the air.

The list starting at right will be continued in regular issues of SPONSOR during August and an addendum, if required, will be published with the final installment.

The next edition of Time Buyers Register will be published in September.

ALABAMA

BIRMINGHAM

ROBERT LUCKIE & CO.*

11 Office Park, P. O. Box 2251, Birmingham 3, Ala. Tremont 4-7335

Bette Wilson, John Forney, Robert Luckie

Alabama Flour Mills (Mothers Best Flour & Corn Meal), Forney, Wilson; Bama Co. (jams, jellies, preserves), Forney; H. E. Byrd, Inc. (apples, apple sauce), Wilson; Dixie Coffee Co., Forney; Drennen Motor Co. (Gen. Motors agcy.), Forney, Luckie, Wilson; Gold Seal Products (dog food), White Dairy Co. (milk, cottage cheese), Forney, Wilson; R. L. Zeigler, Inc. (meat products), Luckie, Wilson

PARKER & ASSOC.*

205 Comer Bldg., Birmingham, Ala. 54-8567, 54-8568; (branch office) 311 Moore Bldg., Montgomery, Ala. Amherst 4-0724

Wayne Parker, Howard Sadler, Frank J. Sego, Clifford Giles, John C. Hughes

Ala. Farm Bureau Insurance Co., Sego; Alemite Co. of Ala. (lubricants), Sego; Azar Boats, Giles; Buffalo Rock Pepsi Cola Bottling, Sadler; Colonial Bakeries, Hughes; J. F. Day (Flexaliner blinds, awnings), Sadler; Fred Goad Motors, Sego; Royal Cup (coffee, tea, spices), Parker; W. L. Smith Poultry ("Smith's Pride" frozen turkeys, chickens), Parker; R. L. Zeigler, Inc. (meat products), Parker

MOBILE

HOWARD BARNEY ADV.*

306 St. Francis St., Mobile, Ala. Hemlock 3-6563

Howard Barney, Autry Greer, Adele Hull, Lomer McLeod

China Doll (rice & beans), Hull; Delchamps (grocery chain), Hull; Fairhope Creamery, Greer; Mobile Gas Service Corp., Barney; Quality Southern Pine Assoc., McLeod; Smith's Bakery, Hull

ARIZONA

PHOENIX

CHARLES H. GARLAND & ASSOC.*

1309 North Central Ave., Phoenix, Ariz. Alpine 8-6928

Charles H. Garland, pres.; Robert C. Garland, v.p.-radio-tv; Avis P. Garland, secretary-treasurer; Fran Bria, Al B. Pote, Paul Reeves

Alvarado Television, Inc., Garland; American Lineu Supply, Pote; Bill Burns Buick Co., Garland; Butane Corp., Pote; Crigler Mfg. Co. (Decoressque shutters), Bria; G & S Manufacturing Co. (car coolers), Pote; General Tire Co. of Phoenix (distrib.), Garland; Hydranlic Brake Supply Co., Pote; Ironrite Phoenix Co. (automatic iron-

ers), Bria; Madison Motors (Ford), Bria; Pomeroy Serta Products Co. (mattresses), Bria; Strange-Lanoloil, Inc. (cosmetics), Bria; Zeb Pearce & Sons (Coors beer), Reeves

TUCSON

CABAT-GILL ADVERTISING AGENCY

194 N. Church St., Tucson, Ariz. Main 2-6262, Main 3-6101

Ernest Cabot

Monte Mansfield Motors (Ford), Pioneer Paint & Varnish Co.

SCOTT HENDERSON AGENCY*

Santa Rita Hotel, Tucson, Ariz. Main 3-5425

Jean Henderer, Scott Henderson, Bill Pegler

Auto Plane Electric Co., Buxton-Smith (beer distrib.), Capin's Department Store, Gold Arrow Stamps (trading stamps), Greyhound Parks of Ariz., Nuway Cleaners, Sun Wranglers (alum, awnings)

S. J. KOSSACK & ASSOC.*

248 West Elm, Tucson, Ariz. Main 3-1734

Mary Ann Abosketes

Brandy Motor (Chrysler, Plymouth), Borden Co., Lucky Wishbone (food), Ronan Metal Products (sliding glass doors), Sol Lite (Venetian blinds & awnings), Wallis Cleaners (dry cleaners)

ARKANSAS

LITTLE ROCK

S. M. BROOKS AGENCY*

4th Fl., Union National Bank Bldg., Little Rock, Ark. Fr. 2-1874

Arkansas Foundry Co., Arkansas Power & Light Co., Black & White Food Stores, Critz Chevrolet, Colonial Baking, Munsey Oven Toaster, Sterling Stores (department stores), Stebbins & Roberts (paint mfg.)

THOMAS C. HOCKERSMITH & ASSOC.*

1012 Pyramid Bldg., Little Rock, Ark. Franklin 5-7289

Thomas C. Hockersmith, R. P. Nestlebush

Ark. Frozen Foods, So. Equitable Life Ins., Western Meats (wholesale meat prods.)

CALIFORNIA

BEVERLY HILLS

BOZELL & JACOBS

340 N. Rodeo Drive, Beverly Hills, Calif. Bradshaw 2-2081

David R. Brown

C. B. JUNEAU*

8117 Wilshire Blvd., Beverly Hills, Calif. Office 3-1770

Anona D. Hansen

Bryan Oldsmobile, Wilkins Pontiac

GLORIETTA

DAVIS & BLACKWELL

3607 West Magnolia Blvd., Burbank, Calif. Victoria 9-2964

Walter Davis, pres.; Frank Blackwell, v.p.

FRESNO

RUSSELL W. LAKE AGENCY*

1260 M. Street, Suite 207, Fresno 21, Calif. Amherst 8-7039

Cecil Lake, Russell W. Lake

Fiese & Firstenberger (pumps, farm implements), Fresno Maracou Mfg. Co.

GERALD F. THOMAS ADVERTISING*

112 Patterson Bldg., Fresno, Calif. 4-5071

George L. Thomas, Alberta Duvall

Alta Vineyards (C.V.C. Wines), Borden's Dairy Delivery Co., Cella Vineyards (Betsy Ross Grape Juice; Cella, Parma Wines), San Joaquin Baking, Sunland Industries (sulphur, seeds, fertilizers, insecticides)

GLENDALE

TOM WESTWOOD AGENCY*

105 E. Lexington, Glendale, Calif. Chapman 5-5051

Tom Westwood, pres.; Norman M. Blaney

Bible Treasury Hour, Lutheran Hour (So. Calif.), Voice of China and Asia

HOLLYWOOD

BROOKS AGENCY*

1610 Argyle Ave., Hollywood 28, Calif. Hollywood 4-1158

Jeon G. Shoy, media dir. and timebuyer

Bekins Van & Storage, Port of Los Angeles, Western Holly Appliance Co.

GRANT ADVERTISING

1680 N. Vine, Hollywood 28, Calif. Hollywood 1-9231

Lois Green

Auto-Lite, Coppertone, Dr. Pepper (soft drinks), Dodge Dealers of Los Angeles, Dodge National (S. Calif. region), G. M. Giannini & Co., J. A. Hogle & Co., Marquardt Aircraft Co.

KENYON & ECKHARDT*

6253 Hollywood Blvd., Hollywood 28, Calif. Hollywood 3-2101

James W. Staples, media dir.; Karen La Porte

Glass Container Manufacturers Institute, Pepsi Cola Bottling Co. (Los Angeles, Santa

Ana., Tulare), Lincoln-Mercury Dealer Assoc., Quaker State Oil Refining Corp. of California, Shell Oil Co., **Staples**; RCA Victor Distributing Corp. (Southern Calif.), **La Porte**

RAYMOND R. MORGAN CO.

6233 Hollywood Blvd., Hollywood 28, Calif. Hollywood 3-4194

Terri Brady

J. A. Folger & Co. (coffee), Nchi Beverages of L. A., Paul Klein Industries, Inc. (42 Oil Shampoo, Lemonized Creme Shampoo, Hair Oil Tonic, 42 Hair Spray), Planters Nut & Chocolate Co.

ROSS ROY, INC. OF CALIFORNIA

1680 N. Vine St., Hollywood 28, Calif. Hollywood 9-6263

Jos. G. Mohl

Aseptic Thermo Indicator Co., Bugs Bunny Frozen Juices, Dad's Root Beer Bottling Co. (L.A.), Dodge Div., Chrysler (trucks), Exide Batteries (L.A.), The Honey Co., Prepared Products, Willard Storage Battery Co. (L.A.)

STODEL ADVERTISING CO.

5611 Melrose Ave., Hollywood 38, Calif. Hollywood 9-7163

Edward C. Stodel, Clifford Levine, Ralph Pollack, Charlotte Stodel

Columbia, Long Beach (dept. store), Barnett Buick, Crown Finance Corp., DeWalt Power Shop (power tools), Eastern Columbia Dept. Store, Eclipse Sleep Prods. (mattresses), Knapp-Monarch Co., West Coast (electrical appliances), United Artists Pictures, S. Cal.

WADE ADVERTISING AGENCY*

6381 Hollywood Blvd., Hollywood 28, Calif. Hollywood 4-7457

Snowden M. Hunt, Jr., v.p.; Edgar C. Pierce, radio-tv dir.

Aireloom Bedding Co. (Hollandaire, Vitagene & Rip Van Winkle Mattresses), Calusa Chemical Co. (Diasof, Woolyn, dye products), L. A. Smoking & Curing Co. (smoked fish), Joe D. Maggio, Inc. (fresh carrots), Miles Calif. Co. (Alka-Seltzer, One-A-Day Brand Vitamins, Tabcin, Bactine), National Van Lines, Inc., Paper Products Co. (shelf paper, napkins), Sebastopol Apple Growers Union (Appleland brands), See's (candy shops), Tappan Stove Co.

LOS ANGELES

R. H. ALBER CO.

439 N. Larchmont Blvd., Los Angeles 4, Calif. Hollywood 9-8273

Pauline Hagen, v.p.; Fred L. Allen, a.e.

Christian Science Comm. on Publications for Southern Calif., **Allen**; Christian Science

Radio Comm. of Los Angeles County (lectures), **Allen**; Gospel B'casting Assoc. (Evangelical talks and publications), **Hagen**; Unity School of Christianity (radio talks and publications). **Hagen**

BANNING CO.

3142 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 8-3456

Marilyn J. Page

Minthorne Music Co. (Telefunken radios), Phelps-Terkel (retail apparel), RCA Distributing Co. (Hoover Steam Irons)

BARNES CHASE CO.*

3450 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 4-1193

Ashby Starr, v.p. & mgr.; George McPhail, marketing mgr.; Charles Smullen, prodn. mgr.; Bianca Magoffin, acct. exec.; Patti Higgins, publ. dir.; Marion Vilmure, media dir.

Charm of Hollywood, Counsellors National, Inc., Interstate Engineering Co., Lov-e' Brassiere Co., Martin Manufacturing Co., Frank B. Miller Mfg. Co., Inc., Rohr Aircraft Corp. (recruitment)

BBDO

3636 Wilshire Blvd., Los Angeles 48, Calif. Webster 1-1234

Jack Newell, media dir.; Murray Donnelly

American Broadcasting Co. (L.A.), **Newell**; North American Aviation (employment), **Donnelly**; Rexall, **Newell**; Treesweet Prods. (orange juice), **Donnelly**; Vitamin Corp. of America (Rybutol, Intracel), **Newell**; Western Airlines, **Newell**

BECKMAN, HAMILTON & ASSOC.

365 S. Fairfax Ave., Los Angeles 36, Calif. Olive 3-0910

Alan Harvey, Milton J. Beckman, Harry Walstrum

Alpha Chemical Co. (Fix-So), **Beckman**; Atlantic Fur Co., **Harvey**; Big Four G. M. Dealers, **Walstrum**; Calif. Commissaries (coffee service), **Harvey**; Hub Furniture Stores (appliances), **Beckman**; Orange Julius Sales Co. (Orange Julius Drink), **Beckman**; Reliable Mortgage Co., **Harvey, Beckman**

BERGHOFF ASSOC.*

511 N. LaCienega Blvd., Suite 201, Los Angeles 48, Calif. Olympia 2-2850, Olean- der 5-7536

Jerry Berghoff, pres., timebuyer; Jeanne Shaeffer, media dir.; Annette Michaels, ass't. timebuyer

Alladin Plastics (housewares), Annette of Hollywood (maternity bras), Beverly Mfg.

Co. (plastics), Bra-NV Brands (brassieres), Kernels Cigar Co., Klasco Products Co. (deodorants), Stanley Chevrolet

THE BOGERTS, INC.*

842 Seward St., Los Angeles 38, Calif. Hollywood 3-6871

E. V. Bogert, Zepha Bogert

Cal-Dak Co. (housewares), **Z. Bogert**; Calif. Consumers Corp. (Prime Froz-n fruits, vegetables), **E. V. Bogert**; Derm Medical (ethical drugs), **Z. Bogert**; Flexnit Co. (girdles), **Z. Bogert**; Grace Corset Co., **Z. Bogert**; Miller's Money Co., **E. V. Bogert**.

CALKINS & HOLDEN

712 South Curson, Los Angeles 36, Calif. Webster 6-5145

William A. Chalmers, v.p., mgr.

Litton Industries, Inc. (electronics), The Rand Corp. (research and development)

THE CAPLES CO.

301 S. Kingsley Drive., Los Angeles 5, Calif. Dunkirk 7-4255

Nina Dallair

Aeronaves de Mexico, Aim Products Corp., Congress of Motor Hotels (motel assoc.), Queen Shops, Rupert Brand Fish Co., Union Pacific RR

MILTON CARLSON CO.*

3450 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 8-9464

Ruth E. Johnson

Art Frost. Circus Foods, Inc., Desmond's, Inter-Am Div., S.D.A. (religious, Spanish), The Laymen's Hour, Sleep-Eze Co., Inc., Southern Calif. Plastic Co., Superior Optical Co., The Voice of Prophecy, Inc. (religious)

COMPTON ADVERTISING

8733 Sunset Blvd., Los Angeles 46, Calif. Olympia 2-7180

Myra Milgrom, media dir. H'wood office

CONSOLIDATED ADVERTISING DIRECTORS*

8762 Holloway Drive, Los Angeles 46, Calif. Olympia 2-2331

Bentley Morriss, Mitchell Neal

National Pharm. Co. (drugs), **Neal**; Sawyer Schools of Business (speedwriting shorthand instruction), **Morriss**

DOYLE DANE BERNBACH

606 Hobart Blvd., Los Angeles 5, Calif. Dunkirk 8-2233

Jerome Howard, Claire Koren

Cole of California (women's swim suits), Max Factor & Co. (cosmetics), E & J Gallo

Winery, Lear, Inc. (airplane parts), Mission Appliance Corp. (water heaters), Olrbach's (department store), Polaroid Corp. (cameras), Revell, Inc. (toy & hobby kit mfg.), Sav-On Drug Stores, Wilshire Oil Co. (gas, oil)

THE EDWARDS AGENCY

Edwards Bldg., 915 N. LaCienega Blvd., Los Angeles 16, Calif. Oceanside 5-7850

Edward L. Kablitz

City National Bank, Lee Hotels of California, Mirror Bright Polish Co. (auto glaze), Sanitary Mattress Co.

ERWIN, WASEY & CO.*

5045 Wilshire Blvd., Los Angeles 36, Calif. Webster 1-1211

Charles J. Helfrich, radio-tv media dir.; Muriel Bullis, ass't. radio-tv media dir.; Roland Gallman, June Kirkpatrick, time-buyers

Albers Milling Co. (Friskies, Carnation Corn Flakes, Albers Oats, Albers Flapjack Mix, Albers Feed), **Gallman**; Arizona Brewing Co. (A-1 Pilsner Beer), **Kirkpatrick**; Consolidated Cigar Corp. (Dutch Master Cigars, Western states only), **Kirkpatrick**; Carnation Co. (evap. milk, Topic), **Gallman**; Carnation Co. (Simple Simon Frozen Foods), **Kirkpatrick**; Carnation Co. (fresh milk, ice cream, malted milk), **Kirkpatrick**; Instant Milk Co. (Carnation Instant Milk, Carnation Instant Chocolate), **Kirkpatrick**; Norbest Canning Co. (Spirit of Norway Sardines), **Kirkpatrick**; L. Rose & Co. (Rose's Lime Juice), **Kirkpatrick**; Van Camp Sea Food Co. (Chicken of The Sea Tuna, White Star Tuna), **Kirkpatrick**; White King Soap Co. (White King Detergent, White King Soap, 11 Western states only), **Bullis**

FOOTE, CONE & BELDING*

900 Wilshire Blvd., Los Angeles 17, Calif. Madison 9-3611

Gene Duckwall, v.p.-dir. of media; Lydia R. Reeve, chief timebuyer; Helen Maare, ass't. timebuyer

Breast-O-Chicken Tuna, Inc., Bullock's Downtown (dept. store), Calavo Growers, Inc. (avocados), Lockheed Aircraft Corp (institutional), Pacific Mutual Life Insurance Co., Purex Corp., Ltd. (bleaches, detergents), Ringgold Brewing Co. (beer), Stansifer System (Redneing Salons), Sunkist Growers (shelf, frozen & fresh)

HEINTZ & CO.*

611 Wilshire Blvd., Los Angeles 17, Calif. Madison 9-3181; 240 Stockton St., San Francisco, Garfield 1-0177

Diana M. Wear, media dir.

Flotill Products, Girard's (salad dressing), Hancock Oil Co., Knudsen Creamery Co.

Luzianne Coffee, Oriental Foods, Inc. (Jui-U-Wine Chinese Foods)

HIXSON & JORGENSEN*

3257 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 8-3121

Harriet M. Weigand

Alpha Beta Markets, Inc. (chain), Arrowhead and Puritas Waters, Beante Vines Corp. (Nutri-Tonic hair preparations), Carrier Corp., Day & Night Div. (water, space and forced air heating, air conditioning), Payne Furnace Div. (forced air heating, air conditioning), Challenge Cream & Butter Assn., Ciuchi Products (cake mixes), Fino Foods Processing Co. (coffee blender), Kiernlff & Co. (Motorola & Webcor distr.), Mac's Super Gloss Co. (auto polishes), O'Keefe & Merritt (gas ranges, washer-dryer), Real Gold Co. (citrus concentrates, wine vinegar), Richfield Oil Corp., Rehrig Manufacturing Co. (White House all-purpose dress and French dressing), Rol-Rite Pen Co., NLNT Spanish Food Co. (fresh tamales, enchiladas, Spanish foods)

HONIG-COOPER CO.

6399 Wilshire Blvd., Los Angeles 48, Calif. Webster 8-2431

For accounts see S. E. listing)

HOWARD M. IRWIN & ASSOC.

2806 West Seventh St., Los Angeles 5, Calif. Dunkirk 8-1219

Howard M. Irwin

United States Borax & Chemical Corp., Pacific Coast Borax Div. (Ureabor, Boracen & Polybor-Chlorate Weed Killers)

JOHNSON & LEWIS ADVERTISING

6399 Wilshire Blvd., Los Angeles 18, Calif.

Jean Replagle, media buyer

Nic-L-Silver Battery Co., Bob Baer Chevrolet

LEE & ASSOCS.

8237 Beverly Blvd., Los Angeles 18, Calif. Webster 3-9349

Leo Pearlstein, Carolyn Larentzen, H. H. Roberts

Calif. Turkey Advisory Board, **Pearlstein**; Rold Gold of California, **Pearlstein**; So. Calif. Poultry Co. (Poppy brand turkeys), **Larentzen**; Superior Honey Co., **Roberts**; Willardson Co. (Norbest turkeys), **Pearlstein**

LITTLE AND CO.

3719 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 9-1267

Gayb Little

Adohr Milk Farms, Olson Brothers Inc. (eggs)

THE MAYERS CO.*

2301 W. Third St., Los Angeles 57, Calif. Dunkirk 8-2111

Beth Braberg, media dir.

Bandini Fertilizer Co., Hollman Candy Co., Muller Bros., Sears, Roebuck (L.A. area)

CHARLES H. MAYNE CO.

8487-B Melrose Place, Los Angeles 16, Calif. Olive 3-0990

Eugene P. Ramsay

Mutual Citrus Products Co. (M.C.P. brand pectin, canned and frozen citrus juices, concentrates)

MC CANN-ERICKSON*

3325 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 5-3301

Mary Kay Cain, media dir.; Patti McDonald

Adolph's Ltd. (meat tenderizer, salt substitute), Bell Brand Foods (potato chips, peanut butter, corn chips), Broadway Department Stores, Coca-Cola Bottling Co. of Los Angeles, Coca-Cola Bottling Co. of San Diego, and various regional bottlers, Gordon Bread Co., Lemon Products Advisory Board, So. Calif. & So. Counties Gas Co. (Utility), Technicolor Corp.

ARTHUR MEYERHOFF & CO.

8467 Beverly Blvd., Los Angeles 48, Calif. Olive 3-1633

James J. Ward, Lyle E. Westcott, Hugh Mackenzie

Louis Milani Foods (salad dressings, mixes, misc. sauces), **Ward**, **Westcott**; Midwest Fruit Flavors (Sonny Boy fruit flavors, soft drinks), **Mackenzie**; Sonny Boy Chocolate Milk Fortifier

DAN B. MINER CO.*

304 S. Kingsley Drive, Los Angeles 5, Calif. Dunkirk 8-3301

Kay Ostrander, exec. timebuyer; Sylvia Schultz, timebuyer

American Beauty Macaroni (macaroni products), **Schultz**; Blue Cross of Southern California, **Schultz**; Buick Dtrs. Assn. (L. A. Metropolitan), **Schultz**; Bu-Tay Products, Ltd. (Rain Drops water conditioner, George wall and linoleum cleaner, Diaper Sweet), **Ostrander**; Freeman's Certi-Fresh Foods (frozen fish), **Schultz**; Green Spot (orange drink), **Schultz**; Hoffman Television Corp. (tv sets), **Ostrander**; Interstate Bakeries Corp. (Log Cabin, Roman Meal, Weber's Blue Seal Breads), **Ostrander**; Kerr Glass Mfg. Corp. (home canning equip.), **Ostrander**; Santa Fe Vintage Co. (wines), **Ostrander**; Thrifty Drug Stores, **Schultz**; Von's Markets (supermarkets), **Schultz**

MOGGE-PRIVETT

712 S. Carson Ave., Los Angeles 36, Calif.
Webster 6-7213

Jane Leider, media dir.

American National Foods, Inc. (Blue Goose fresh produce), California Lima Bean Growers Assoc., Fradelis Frozen Food Corp. (Fradelis frozen dinners), Holly Sugar Corp., Jerseymaid Milk Prods. Co., Lindsay Ripe Olive Co., Seven-Up Bottling Co. of Los Angeles, Sturdy Dog Foods

ELWOOD J. ROBINSON & CO.

1111 Wilshire Blvd., Los Angeles 17, Calif.
Mutual 6293

Robert C. Neuman

Calif. Dried Fig Advisory Board, Dept. of Water & Power, Los Angeles, Loma Linda Food Co., Packard-Bell Co. (radio-tv sets), Utility Appliance Corp. (gas ranges, heater, air cooler equip.), Wilco Co. (household products)

ROCHE-ECKHOFF & LEE*

8721 Beverly Blvd., Los Angeles 48, Calif.
Oleander 5-7670

**Irving Eckhoff, Frank Roche, Bob Lee,
Martin Barcon, Bill Garr**

Bar M Meat Prods., Barcon; Calif. Shopper.
Eckhoff

RUTHRAUFF & RYAN

3410 Wilshire Blvd., Los Angeles 5, Calif.
Dunkirk 8-0571

Betty J. Llewelyn, media dir.

Pacific Finance Corp., The Frito Co.—Western Division, Llewelyn

SMALLEY, LEVITT & SMITH

643 S. Olive St., Los Angeles 14, Calif.
Mutual 5336

Helen Sullivan

Los Angeles "Times", Lyon Van & Storage

BARTON A. STEBBINS

3142 Wilshire Blvd., Los Angeles 5, Calif.
Dunkirk 8-8183

A. W. Gudelman, Nat Jeffras

Brewster's Food Supplement, Jeffras; Certified Grocers (coffee), Gudelman; Shontex (shampoo and hair conditioner), Jeffras; Signal Oil Co. (gasoline), Gudelman; Vogerall Prods. (pharmaceuticals), Jeffras

STROMBERGER, LaVENE, MCKENZIE

600 S. Lafayette Park Pl., Los Angeles.
Dunkirk 5-2211

George Anthony, media dir.; Marguerite Nash, Helene Sellery

General Petroleum, Nash; General Electric

Appliances, Plymouth Dealers of S. Calif., McCulloch Motors, Sellery

J. WALTER THOMPSON CO.

6505 Wilshire Blvd., Los Angeles 48, Calif.
Olive 3-0300. Teletypes LA 142

George Weaver, media dir.; Ralph Starkweather, assoc. media dir; Eileen Henriquez, Joy Mallicoat

Boyle-Midway Household & garden aids, Mallicoat; Douglas Aircraft Co., Starkweather; Ford Dealers Advertising Assoc. of Southern California, Henriquez; Ford Dealers Advertising Assoc. Salt Lake City, Henriquez; Schlitz Brewing Co., Mallicoat; Shell Oil Co. (gasoline, motor oil), Mallicoat

MILTON WEINBERG AGENCY*

6523 Wilshire Blvd., Los Angeles 48, Calif.
Olive 3-2300

Joel W. Stearns, Robbie Carrillo

Butler Bros. Dept. Stores, Capitol Milling, Comar's Shoe Stores, Graysons, May Co., Pep Boys, Progresso Food Prods., Star-Eye

WEST-MARQUIS*

1220 Wilshire Blvd., Los Angeles 17, Calif.
Madison 9-2214

Marie Maier

E. F. Hutton & Co. (stockbrokers), Norris Thermador Corp. (Norrisware), Northrop Aircraft, Inc. (personnel), Thermador Elec. Mfg. (kitchen ranges)

WESTERN ADVERTISING AGENCY

4848 Wilshire Blvd., Los Angeles, Calif.
Webster 8-2681

Edward E. Keeler, Norine Freeman

Brascope, Inc. (instruments), Ontra Cafeterias

OAKLAND**AD FRIED ADVERTISING AGENCY**

160 Santa Clara Ave., Oakland 10, Calif.
Olympia 4-3773

Ad Fried, radio & tv dir.; Mary Lynch, chief timebuyer; Kay Bachrach, Gerhard Jacobi, Eileen Erbe, timebuyers

ASSOCIATED ADV. COUNSELLERS*

610 - 16th St., Oakland 12, Calif. Templebar 6-2952

J. Ward Wilkinson

Ed Deemer Buick Co., Good Chevrolet (dealer), Holly Meat Packing Co., Montgomery Ward, Nordic Distrib. (Scandinavian food)

REINHARDT ADVERTISING

1736 Franklin St., Oakland 12, Calif.
Templebar 2-2408

Leo Bowman, Adeline Schow

Cardinet Candy Co., Walter N. Boysen Co. (paint), Kilpatrick's Bakeries, Par-T-Pak Beverage Co., William's Bakery

GEORGE E. S. THOMPSON, ADV.

1006 Pierce Bldg., Oakland 12, Calif.
Twinoaks 3-9193

George E. S. Thompson

Controlador Co. (garage door hardware), Dick's Home Furnishings (carpets, furn.)

RIVERSIDE**JIM SMUTZ***

3859 Main St., Riverside, Calif. Overland 4-3305

Jim Smutz

Huffman's Furniture, Warren-Anderson Co. (Ford dealer)

SAN CARLOS**STURGES AND ASSOC.***

1407 Industrial Road, San Carlos, Calif.
Lytell 3-8071

Helen Grace

Rod McLellan Co.

SAN DIEGO**THE ARMSTRONG CO.***

548 Spreckels Bldg., San Diego 1, Calif.

T. G. Armstrong, G. E. Vinson, Den James, Ray Garcia

Peck Buick Co., Vinson; Radio Station KSDO, Vinson; San Diego Insurance Agents Association, James; Station KFSD, radio-tv, Vinson; U. S. Grant Check Exchange, Armstrong

DAN LAWRENCE CO.*

339 W. Broadway, San Diego 1, Calif.
Belmont 3-1171

Lucie S. Steed

Cantor Bros. (self-service gas chain), Distributors, Inc. (Westinghouse), Emerson of So. Calif. (distrib.), Fuller Ford, Mary Monroe Stores (retail clothing), Mexican Village (Mexican food brokers), Morrison Supply (bldg. material distrib.)

PATTEN-HOLLOWAY AGENCY*

417 Bank of America Bldg., San Diego, Calif. Belmont 4-5106

William H. Patten, Jos. P. Holloway, Winkie Leifeste

American Cleaners (dry cleaning), Patten; Dr. Campbell, dental, Holloway; Haizlip Pharmacies, Patten; Marsi's Dress Shops, Leifeste; San Diego Fertilizer Co., Patten; San Diego Gas & Elec. Co., Holloway; Station KFMB-TV, Holloway; Streicher's Shoe Stores, Patten; Tyson Pontiac, Holloway; Verdee Products, Patten

THE PHILLIPS-RAMSEY CO.*

304 Ivy St., San Diego 1, Calif. Belmont 4-6101

R. L. Phillips

Arthur Murray Studios of San Diego, City Chevrolet Co., Food Basket (super market chain), Golden Tulip Foods (potato chips), Imperial Jams & Jellies (food packer), Langley Corp. (fishing equipment), Mexicali Brewing Co., Ray-O-Lite Corp. of America (Fiberglas awnings), San Diego Milk Council, Walker-Scott Co. (dept. store)

THE TOLLE CO.*

3553 Keittner Blvd., San Diego 1, Calif. Cypress 8-7101

Muriel Tolle

E-Z Set Windows, (alum, casement windows), Klauber-Wangenheim Co. (Point Loma canned foods), Qualitee Dairy Products Assn., Wilbur-Ellis Co., San Diego Div. (fertilizers, insecticides, garden supplies)

SAN FRANCISCO**BBDO***

120 Montgomery St., San Francisco 1, Calif. Exbrook 7-1122

Betty Share, chief timebuyer; Frances Lindh, Laurie McCagg, Pat Flynn

Bank of America, **Flynn**; Burgermeister Brewing Corp., **Lindh**; Cling Peach Advisory Board, **Share**; Foremost Dairies, **Share**; M.J.B. Co. (coffee, tea & rice), **Share**; Northrup King & Co. (seeds), **Share**; Pacific Gas & Elec. Co., **Share**; Pacific Tel. & Tel., **McCagg**; Spreckels Sugar, **Lindh**; Standard Oil Co. of Calif., **Share**; Sunlite Bakeries, **Share**; U. S. Steel, Coal Chemical Sales Div., **Share**; U. S. Steel, Columbia-Geneva Div., **Flynn**.

BOTSFORD, CONSTANTINE & GARDNER*

615 Market St., San Francisco, Calif. Exbrook 2-7565

Mary C. Ferriter, media mgr.

Calif. Prune Advisory Board, Hawaiian Steamship Co. (travel), Japan Air Line Co., Lilli Ann Corp. (women's clothing), Lucky Stores (super markets), Pope & Talbot (steamship co.), Poultry Producers of Central Calif., Sego Milk Products (canned and dried milk), The Scott Co. (construction)

BROOKE, SMITH, FRENCH & DORRANCE OF THE PACIFIC COAST*

149 California St., San Francisco, Calif. Yukon 6-6836

Doris E. Williams

Boas Pontiac, Brighton Fish Co. (frozen sea food div. of Safeway Stores), Folgers Instant Coffee, W. P. Fuller Co. (glass div.).

Granby Goose Foods (potato and corn chips), Krazy Korn, Guitard Chocolate Co., Tidy Chemical Co. (Ty-D-Bol)

BUCHANAN & CO.

155 Montgomery St., San Francisco, Calif. Yukon 6-2927

Gertrude Maeller, media dir.**DON L. BURGESS AGENCY***

156-29th St., San Francisco, Calif. Mission 8-2237

Don L. Burgess

Pamela Nylon Hosiery Co., United Jet Inst. (jet aircraft training school)

CAMPBELL-EWALD CO.

235 Montgomery, San Francisco 1, Calif. Exbrook 2-0145

Bernice Rosenthal**L. C. COLE CO.***

106 Sutter St., San Francisco, Calif. Exbrook 2-2565

W. E. Haberman, K. D. Spann

Hexol, Inc. (Hexol disinfectant) **Haberman**

CONNER CO.

1736 Stockton St., San Francisco 11, Calif. Garfield 1-3726

Audrey Janisen

Keating Mfg. Co. (floating sinkers), The Kringshifer Co. (Trail-A-Bait)

D'EVELYN-GUGGENHEIM*

155 Montgomery St., San Francisco 1, Calif. Sutter 1-5564

Norman F. D'Evelyn, Richard F. Guggenheim, Kenneth D. Shupe

Baer With Weiler (toys), **D'Evelyn**; Dale Dance Studios, **Guggenheim**; Pacific Trading Co. (Kikko-Man Sance), Petrich Motor Co. (Chrysler-Plymouth Dlr.), **Guggenheim**; R. D. Schwab Co. (Republic Steel Kitchens, Sentinel Television, Universal Appls.), **Guggenheim**

ALBERT FRANK-GUENTHER LAW*

425 Bush Street, San Francisco 8, Calif. Yukon 6-1641

R. E. Cruikshank, J. de Pauli, L. Kemper
Miss Taylor's Chocolates, Inc. **Kemper**; Wesix Electric Heater Co., **Cruikshank****JEAN SCOTT FRICKELTON**

1355 Market St., San Francisco 3, Calif. Klandike 2-0232 and 2-2311

Jean Scott Frickleton, Charles Gadsby

Gas Appliance Soc. of Calif., North Calif. Electrical Bureau, Stempel's Bakery Co.

GARFIELD ADVERTISING

26 O'Farrell St., San Francisco 8, Calif. Exbrook 2-3120

Thurston G. McGuffick, media dir.

B. F. Balrott Inc. (Vano Hou-Ladd Prods.), Crispie Potato Chip Co., Foremost Food & Chemical Co., El Dorado Div. (oils), Grove Laboratories, Inc. (No-Daz, Sunt-Eye), Kay Jewelers, California, Langendorf United Bakeries, Holsom Bread Div., Marlo Packing Corp. (processed foods), Ore-Ida Potato Products (frozen patties), Pacific Vegetable Oil Corp., Pratt-Low Preserving Corp. (Diet Sweet foods), Rough Rider, Inc. (clothing), Smiths (men's stores)

GUILD, BASCOM & BONFIGLI

130 Kearny St., San Francisco 8, Calif. Yukon 2-6040

Rod MacDonald, v.p., media dir.; Dick Tyler, media dir.; Peg Harris, media dir.; Janice Carrel, Marcellee Sanders

Clougherty Packing Co. (Harnier ham, bacon, sausage, wieners), **Harris**; Harry & David (Frut of the Month Club), **Harris**; Mother's Cake & Cookie Co., **Harris**; Nucoa Div. of Best Foods, Inc. (Nucoa), **Sanders**; Ralston Purina Co. (Rice Chex, Wheat Chex, Instant Ralston, Ry-Krisp), **Harris**; Skippy Peanut Butter Div. of Best Foods (Skippy Peanut Butter), **Sanders**

HARRINGTON-RICHARDS

Div. of Fletcher D. Richards, Inc.) 58 Sutter St., San Francisco 1, Calif. Exbrook 2-6025

Janet Lindsay

Bank of California, Morris Plan of California (banking), Western Pacific Railroad

HONIG-COOPER CO.

1275 Columbus Ave., San Francisco 11, Calif. Ordway 2-4469

John W. Davis, media dir.; Clarice McCreary, timebuyer; Anita Kennedy, Winifred Wagner, Jaan Kalla, assistants

Aveset Co., C & H Sugar Refining Corp., Denalan Co., G & D Wine & Vermouth, Italian Swiss Colony, Langendorf Bakeries (Butternut Div.), Lejon Vermouth, Leslie Salt Co., Riviera Packing Co., S & W Fine Foods, Star-Kist Tuna, Wells-Fargo Bank

JOHNSON & LEWIS ADV.*

625 Market Street, San Francisco 5, Calif. Douglas 2-0050

Marge Sollom, media buyer

First California Co. (investment securities), The Langfield Co. (frozen foods), Donald Duck Orange Juice, River Valley Vegetables

This is
nighttime radio
as you
know it...

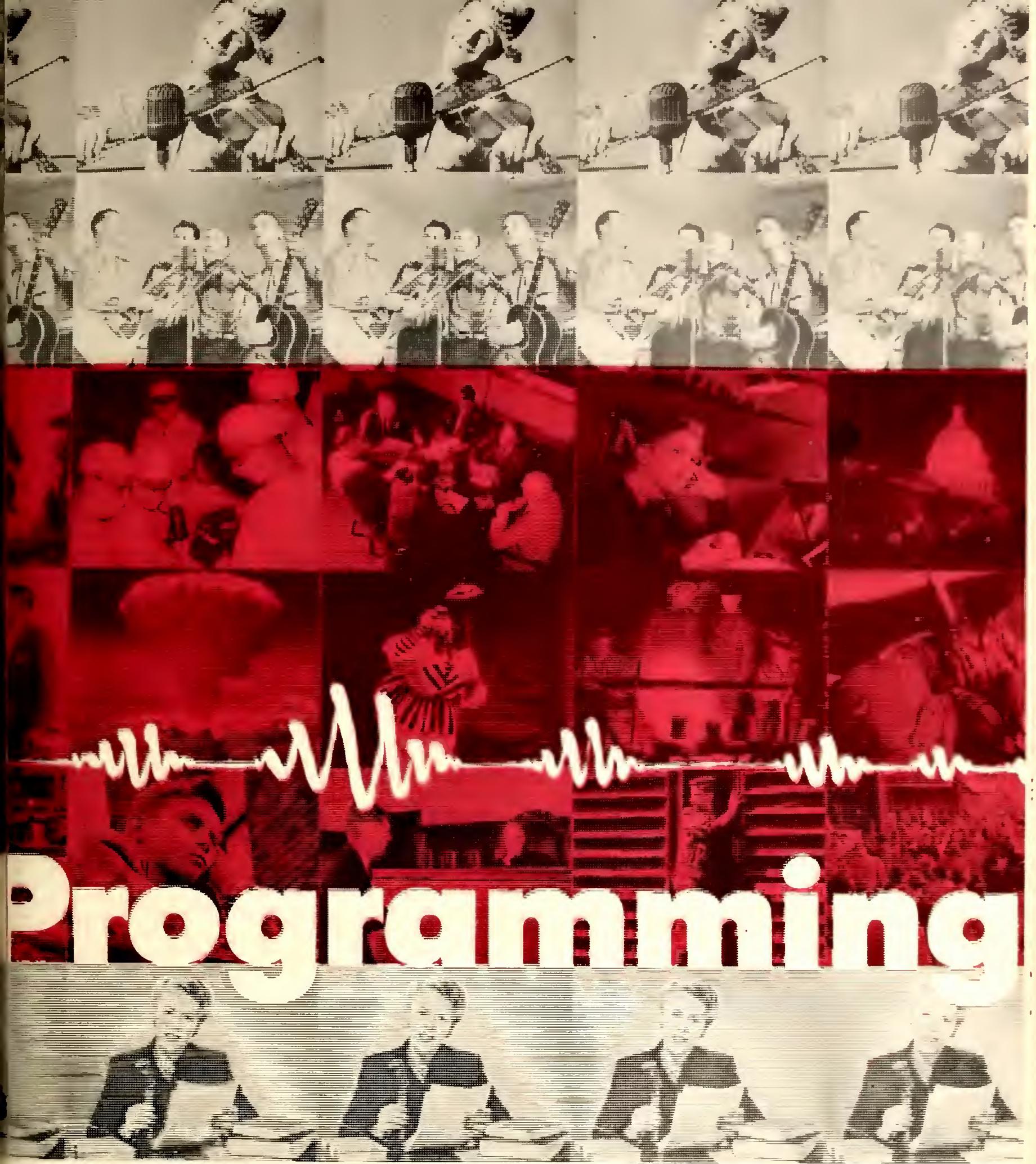
This is
nighttime radio
with a
sound
difference...



Lettera

Here, at last, is a brand new approach for reaching and selling nighttime radio audiences . . . a revolutionary concept of what nighttime radio should, and can, be when programmed with imagination. We call it "Program PM."

"Program PM" gives listeners an exciting, new kind of entertainment. It takes them Behind The Scenes . . . tells them the Inside Story of the world around them . . . in music, sports, theatre, new



Programming

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CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by A.M. Radio Sales
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All other WBC stations represented by
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Manning's, Inc. (coffee, restaurants), Warm Air Heating Inst. of No. Calif.

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Raymond I. Lang, Beatrice Eymard

Sierra Nevada Travel Agency

McCANN-ERICKSON

114 Sansome St., San Francisco 4, Calif. Douglas 2-5560

Allen G. Janes, media dir.; Keith Lanning, Jae Narcissa, Frank Regalada

Calif. Packing Corp. (Del Monte Foods), Calif. Spray Chemical (Ortho Prods.), Coca-Cola Bottling Co. of Calif., Diamond Walnut Growers, Inc., Lucky Lager Brewing Co., National Lead Co. (Pacific Coast Div.), S.O.S. Co. (Scouring Pads, Tuffy)

RICHARD N. MELTZER ADVTG.

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Mildred P. Wrenn, media dir.

Franco-Italian Packing (Petuna Pet Food, Sea Boy Sardines), Gray Lines (tours, auto leasing), Larry Blake Food Prods. (salad dressing), Sealy Mattress, Trewax, Inc. (household wax)

RUTHRAUFF & RYAN

235 Montgomery St., San Francisco 4, Calif. Exbrook 2-4616

Virginia Crawford, media dir.

Dwight Edwards Co. (Canterbury tea), Fairfax Baking Co. (Skylark bread), Guthrie Biscuit Co. (Busy Baker Cookies, Busy Baker Crackers, Busy Baker Grahams), Lakeside Butter Co. (Lac-Mix Instant Dry Milk, Lac-Mix Choc Drink), Simon Mattress Co. (Serta), A. E. Staley Mfg. Co. No. Calif. (Sta-Flo starch)

J. WALTER THOMPSON CO.

320 California St., San Francisco 4, Calif. Garfield 1-3510

Frederick B. Wilmar, media dir; Frances Austin, chief timebuyer; Leslie Wallwork, timebuyer; Jean Griffith, assistant; Eleonore Nelsan, assistant

Calif. Raisin Advisory Board, Ford Dealers Adv. Assoc., Kraft Foods Co., Pan Am. World Airways, Safeway Stores, Shell Chemical Corp., Shell Oil Co.

WANK & COURT & LEE*

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Narma Lamberg

Doherty Bros. (Ford cars), Dry Mix Prods. Co., Inc. (cements and adhesives for Do-It-Yourself Market)

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149 California St., San Francisco, Calif. Yukon 2-2700

Marilyn Jahnsan

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LEE WENGER ADV.*

1005 Market St., San Francisco 3, Calif. Underhill 1-3276

Lee Wenger, Dick Levine

Albrite Mfg. Co. (plywood), Calif. Motorists Insurance, Calif. Tire Co., Contour Chair Stores, Edwards Shoe Stores, Jacuzzi Whirlpool Bath, Luchetti Meats (frozen meats), Remensperger Bros. (Buicks), Wyandotte Olives

WYMAN ADVERTISING

278 Post St., San Francisco, Calif., Douglas 2-2435

Ruth J. Wyman

Bud Anderson Ford (Ford Dlrs.), Golden Gate College, Hermann Safe Co., Mutual Fund Associates, Sassy Cat Food

YOUNG & RUBICAM

120 Montgomery St., San Francisco 4, Calif. Exbrook 2-1838

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Drew Canning Co. (fruit, veggies), Eggo Food Products, **Hanau**; Mission-Meadow Gold Creameries, **Vandivert**; Stephen's Meat Prods., **Vandivert**; The Old English Company, Inc. (dog & cat food), **Hanau**; Travel Advisors (travel agency), **Vandivert**

TODD AND ASSOC.*

84 S. First St., San Jose 13, Calif. Cypress 2-6745

Frank M. Eicher

Russ Meat Co. (meat packers, Rockin'R Brand)

SOUTH PASADENA**ANNE D. MATTHEWS ADV.***

1101 Columbia St., South Pasadena, Calif. Sycamore 9-6504

Destruxol Corp. (insecticides, etc.)

STOCKTON**OLYMPIUS ADVERTISING***

311 E. Main St., Stockton, Calif. Howard 4-7736

S. K. Olympius

Dr. Pepper Bottling Co., Franzia Bros. Winery, J. C. Penny Co. (retail ready to wear), Port of Stockton, Squirt Bottling Co.

W. LOS ANGELES**NEALE ADVERTISING ASSOC.***

8462 Sunset Blvd., W. Los Angeles, Calif. (46), Hollywood 1-9955

C. A. Ray, timebuyer

Food Machinery & Chem. Corp. (John Bean, Western Div.: Sprayers and Shur-Rane Portable Irrigation), D. E. Sanford Co. (Desco-ware utensils), Virtue Bros. Mfg. Co. (metal dining furniture).

COLORADO**DENVER****BOCCARD, DUNSHEE & JACOBSEN**

1339 Delaware St., Denver 4, Colo. Tabor 5-5339

Emma L. Jardan, media dir.**THE BROWER CO. (Denver Branch)**

228 Commonwealth Bldg., Denver 2, Colo.

Warren V. Huskie

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Bluhill Foods Inc. (dressings, sauces, cheeses, candy), **Aiton**; Ellis Canning Co. (chile, tamales, corned beef hash), **Aiton**; Sealy Mattress Co., **Aiton**

PREScott & PILZ*

1765 Sherman St., Denver 3, Colo. Alpine 5-2869

Bill Prescott, Gene Pilz, Bill Whitworth

Bayly Mfg. Co. (work clothing), **Pilz**; F & I Food Products Co. (potato chips), **Prescott**; Luby Chevrolet Co., **Prescott**; Manco Chemical Co. (insecticides), **Pilz**; Morey Mercantile Co. (coffee, foods), **Prescott**; Pay Way Feed Mills, **Pilz**; Tivoli Brewing Co., **Prescott**; Toomey's Mills (flour), **Pilz**

MARSHALL ROBERTSON AGENCY*

1550 Speer Boulevard, Denver 3, Colo. Keystone 4-6268

Mary A. Robertson, Marshall G. Robertson, James Briggs, John Eby, Nancy McCoig, R. W. McWilliams, Margaret Pierson

Blue Cross-Blue Shield (Med. Ins.), **Eby & Briggs**; Cassidy Hicks (Wallpaper Co.), **Eby**; City Elite (cleaners, laundry), **Eby**; Clinton Aviation, **Robertson**; Colorado Seed Co. (landscaping suppl.), **Pierson**; Dale Dance Studios (dance instruction), **Eby**; Grayson's (apparel), **Robertson**; KIMN, **Eby**; KTVR, **Eby**; KWM Paint Co., **Robertson**; O'Fallon, Gene, & Sons, **Eby**; O'Meara Motor Company (Ford dealer), **Eby**; Pioneer Savings Stamps, **Robertson**

MARK SCHREIBER ADV.

506 Zook Bldg., 431 W. Colfax St., Denver 1, Colo. Alpine 5-2088

Mark Schreiber, Jeanne Ditmor, Jim Farquhar, Bob Hohn, Pete de Longchamps, Jr., Joe St. Denis, C. L. Tune

Better Vision Council, **Tune**; Buehler-Mayflower Transfer & Storage, **Hahn**; Capital Chevrolet, **Schreiber**; Clear-Vue Corp. (Giltter Art Div.), **Schreiber**; Colorado Nurseryman's Assn., **Longchamps**; Colorado Optometric Assn., **Farquhar**; Denver Chevrolet Dlrs. Assn., **Schreiber**; Dual Matic Products Corp., **Tune**; KOA-TV, **Schreiber**; Arthur Murray (Denver), **Longchamps**; Plymouth City (Plymouths), **Farquhar**; Plymouth Dealers Association, **Farquhar**

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718 Colorado Bldg., Denver, Colo. Acoma 2-1616

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Wayne A. Welch, John P. Morwin, A. J. McKenna

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70 West State St., Westport, Conn. Can tal 7-9551

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HARWOOD MARTIN AGENCY

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840 National Press Bldg., Washington 4,
D. C. Executive 3-6730
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GASKILL-OERTEL ADVERTISING
Box 206, Boynton Beach, Fla. 9133

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2505 Ponce de Leon Blvd., Coral Gables,
Fla. Highland 4-5739

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J. WALTER THOMPSON CO.

220 Miracle Mile, Coral Gables, Fla.
Highland 3-4629

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Franklin 9-2696

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Florida Home Heating Inst., Hollingsworth;
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Stores—Orlando (Atlantic Co.)

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206 S. Franklin St., Tampa, Fla. 2-0144,
45, 46

**A. C. McCarthy, R. E. McCarthy, B. E.
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AL YORKUNAS AGENCY

Tibbetts Bldg., Franklin at Lafayette,
Tampa, Fla. 2-2579

**Al Yorkunas, Mary Ann Yorkunas, Betty
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Caldwell Bonded Warehouse (Mayflower moving & storage), Edwards Sash Door & Lumber (Curtis, Davis Paints), Ferman Motor Co. (Olds, Chevrolets)

GEORGIA

ATLANTA

**BEARDEN, THOMPSON, FRANKEL &
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Trinity 6-5587

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Thompson**

Atlanta Baking Co. (Betsy Ross Bread),
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sen; Margold Corp. (margarine), **Bearden**; Miss Georgia Dairies, **Bearden, Wolf**; Orkin Exterminating Co. (termite & pest control), **Thompson, Jensen**; Redfern Sausage Co., **Binford**

BURKE DOWLING ADAMS

992 Peachtree St., N. W., Atlanta, Ga.
Trinity 6-5521

George Bailey, media dir., Kathryn McGowan

Citizens & Southern (banking), **Bailey**; Columbia Baking Co., **McGowan**; Delta Air Lines (transportation), **Bailey**

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1401 Peachtree St., N. E., Atlanta 5, Ga.
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Home Credit Co., Home Finance Co., Pet Dairy Products Co., G. H. Rauschenberg Co. (carpeting)

DAY, HARRIS, HARGRETT & WEINSTEIN

40 Sixteenth St., N. W., Atlanta, Ga.
Trinity 6-4828

Audrey S. Ferguson, media dir.

Chemical Corp of America (Freewax), Economy Auto Stores, Fine Products, Getz Exterminators, Southern Airways, S.S.S. Co. (tonic & tablets)

PHILIP DENTON ADV.

45-11th St., N. E., Atlanta 9, Ga. Trinity 2-7785

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Cleveland Electric Co., Georgia Motor Trucking Assoc., Gordy Tire Co. (Fisk & Dayton), Interstate Life & Accident Ins. Co., (Chattanooga), Landers Motors (Dodge-Plymouth Dlr.), Pepsi Cola Co. (Atlanta), Thoben Elrod Co. (Norge Distrib.)

LILLER, NEAL & BATTLE

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Ala. Flour Mills (Red Hat Feed), **Phillips**; Bank of Georgia, **Meadows**; Brock Candy Co., **Meadows**; Carling's Black Label Beer, **Clark**; Colonial Stores (grocery chain), **Phillips**; H. G. Hastings (seeds, garden suppls.), **Phillips**; H. W. Lay & Co. (potato chips), **Phillips**; National NuGrape Co. (Nu-Grape & Suncrest), **Clark**; Piedmont Airlines, **Meadows**

BURTON E. WYATT & CO.

1008 First National Bank Bldg., Atlanta,
Ga. Murray 8-1121

Mrs. F. C. Thompson

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POCATELLO

DON WATKINS ADV.

Hotel Bannock Bldg., P. O. Box 589, Pocatello, Idaho. 4462

Don L. Watkins

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ILLINOIS

AURORA

CONNOR ASSOCIATES*

121 Hill Ave., Aurora, Ill. Aurora 6-2713, 6-1937

Al Soger, v.p.

Everly Assoc. (toys), McGill Mfg. (Mouse & Rat Traps), McKee Door Co. (overhead garage doors), Stephens-Adamson Mfg. Co. (Speedwalk, Bearing, Engineering, Standard Prods. Division), Strathmore Co. ("Magic Slate" children's books)

BLOOMINGTON

THE BIDDLE CO.*

814 N. Main St., Bloomington, Ill. 7-6036

Shirley A. Sunwall

Paul F. Beich Co. (Slim Vim), Bird Provision Co. (Bird Farm sausage), Blue Star Potato Chip Co., Consumers Cooperative Assn. (Farm Coop.; fertilizer, paint, petroleum), Purity Baking Co. (Sunbeam Bread, Variety Baked Goods), State Farm Ins. Co.'s Agency Dept.

CHAMPAIGN

GRUBB & PETERSEN ADVERTISING†

111 N. Market St., Champaign, Ill. 6-3766

Helen Huley, medio dir. & buyer; Dole R. Arvidson, radio-tv dir.

Eisner Food Stores, Henderson Mfg. Co., Illinois Canning Co., Kelly Food Products, Wareham-Hudson Dairies.

CHICAGO

WILLIAM HART ADLER

919 N. Michigan Ave., Chicago 11, Ill. Whitehall 4-5210

John Petrie, media dir.

Alladin Industries (Vacuum Bottles), Central Ice Cream Co., Conlon-Moore Corp. (appliances), Highlander Frozen Foods

AGENCY SERVICE CORP.

66 East South Water St., Chicago 1, Ill. Central 6-5255

George P. Hixan

Chicago Motor Club, North Central Finance Corp.

AUBREY, FINLAY, MARLEY & HODGSON

230 N. Michigan Ave., Chicago 1, Ill. Financial 6-1600

F. R. Hansen, medio dir.; Pat Kral

Illinois Farm Supply Co., International Harvester Co. (Farm Equip. Div.), International Mineral & Chemical Co. (Potash Div.), Williamson Caudy Co.

BEAUMONT & HOHMAN

6 N. Michigan Ave., Chicago 2, Ill. Randolph 6-6181

Clarke J. Trudeau

Brearley Co. (bathroom scales), Dale Carnegie Inst. (personality courses), Gray Line Assoc. (Sight-Seeing), Monarch Brewing Co. (Ausburger beer), Tru-Ade (Beverage)

GORDON BEST CO.

228 N. LaSalle St., Chicago 1, Ill. State 2-5060

Edwin A. Trizil, medio dir., Kay Knight

Consolidated Royal Chemical Corp. (Krank's Shave, Peruna Elixir), Florsheim Shoe, Helene Curtis Industries (cosmetics), Maybelline (cosmetics), Milner Products (Pine-Sol, Perma Starch), Knight

LEE S. BIESPIEL ADV.

605 N. Michigan Ave., Chicago 11, Ill. Delaware 7-4190

L. S. Biespiel

John O. Butler Co. (tooth brushes), Gem Mfg. Corp. (Galvanized Wear), Wm. Getz Corp. (Oryl Dentifrices), Shepler Mfg. Co. (fans, heaters)

BOZELL & JACOBS

205 N. LaSalle St., Chicago 1, Ill. Central 6-0870

Philip Rouda, v.p., radio-tv, Anthony S. Jacobs, producer, Arlene Reuther

Aristomat Co. (stove mats), Blue Cross Plan for Hospital Care, Blue Ribbon Bedding, Blue Shield Plan of Illinois, Central Illinois Public Service Co., Chittenden-Eastman, Evis Mfg., Dr. Peter Fahrney & Sons, Eatmor Cranberries, Illinois Wholesale Plant Growers Assn., Kroll Bros. (Childrens Furniture Mfr.), Leaf Brands (gum, candy), Midas Muffler Shops, Restonic Corp. (mattresses), Tilemaster Corp., Wonder Rest (mattresses)

THE BROWER CO.

53 W. Jackson Blvd., Chicago 1, Ill. Harrison 7-2269

Glen V. Brower

Arthur Hertzberg & Craftmen (leather-goods), Junius Food Products Corp. (fresh frozen horseradish)

THE BUCHEN CO.*

100 W. Madison Ave., Chicago 6, Ill. Randolph 6-9305

Howard Rose, v.p. & media dir.; Lee Carlson

Chicago Title & Trust Co., Fairbanks Morse & Co., Hobart Mfg. Co., Masonite Corp.

LEO BURNETT CO.*

Prudential Plaza, Chicago 1, Ill. Central 6-5959

Leonard Matthews, v.p.-media; Thomas A. Wright, Jr., mgr.-media

Media group supervisors: Doug Burch, Dick Coons, Gus Pfleger, John Setear, Hal Tillson

Associate group supervisors: Dave Arnold, John Huckstep, George Miller, John Schubert

Timebuyers: Eloise Beatty, Bob Clark, Rex French, Harry Furlong, Ted Giovan, Harvey Glor, Joe Hall, John Holland, Bill Line, Arne Nordmark, Bill Oberholtzer, Esther Rauch, Mary Lou Ruxton, Mahlon Saxon, Dave Seidel, Helen Stanley, Fumi Tonoko, George Wilcox

Allstate Insurance Co., American Mineral Spirits Co., Atchison, Topeka & Santa Fe Railway Co., Brown Shoe Co., Campbell Soup Co., Commonwealth Edison Co. and Public Service Co., Crane Co., The Electric Association (Chicago), Green Giant Co., Harris Trust and Savings Bank, The Hoover Co., Kellogg Co., The Kendall Co., The Maytag Co., Philip Morris Inc. (Marlboro), Motorola, Pabst Brewing Co. (Eastside Old Tap Lager, Los Angeles), Chas. Pfizer & Co., Pillsbury Mills, Procter & Gamble Co., The Pure Oil Co., The Pure Fuel Oil Co., Sugar Information, Tea Council of the U.S.A.

CAMPBELL-MITHUN*

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Clay Rassland, media dir.; William J. Stenson, Edwin W. Berg, Elsie Lauter

American Dairy Assn., Mishawaka Rubber & Woolen Mfg. Co., John Morrell & Co., Meat div. & Red Heart div.)

THE CAPLES CO.*

216 E. Ontario St., Chicago 11, Ill. Superior 7-6016

Maryellen Convery, Helen Taylor

Chicago & North Western System (RR), Taylor; Dad's Root Beer Co., Convery; Du-

perior Sleeprite Corp., **Convery**; Union Pacific Railroad, **Taylor**

CHRISTIANSEN ADVERTISING AGY.

135 S. LaSalle St., Chicago 3, Ill. Central 6-2184

Martin Fritz, media dir.; Virginia Walker

Allstate Insurance Co. (Auto Ins.), E. L. Bruce Co. (Bruce cleaning wax, floor cleaner, asphalt tile cleaner), Jewel Food Stores

COMPTON ADVERTISING*

141 W. Jackson Blvd., Chicago 4, Ill. Harrison 7-6935

**Andrew E. Zeis, media dir.; Beverly Halde-
man**

Garst & Thomas Hybrid Corn Co. (Pioneer Hybrid seed corn), M. K. Goetz Brewing Co. (Goetz beer & Country Club malt liquor), Par-T-Pak Royal Crown Corp., Chicago Bottler (Royal Crown Cola & Nehi beverages), Pioneer Seed Corn Co. (Pioneer Hybrid seed corn)

CRUTTENDEN ADVERTISING

201 N. Wells St., Chicago 6, Ill. Financial 6-3630

G. M. Stern, L. H. Lewis

Hudson-Ross (appliances), **Stern**

DANCER-FITZGERALD-SAMPLE*

221 N. LaSalle St., Chicago 1, Ill. Financial 6-4700

Thomas P. O'Connell, media dir.; Betty Stevens, assistant; Patricia Chambers, B'cast Dept. buyer all accounts

Alliance Mfg. Co. (electronic lift-a-doors), Chicago Stock Yards Compost Co., Consolidated Products (Kaff-A, Sparx pig & sow emulsions, E. emulsion), Cory Corp. (coffee makers), Ekco Products Co. (Flint Cutlery, Ekoware, Minute Mop, Diamond Silversmiths), Gibson Refrigeration Co., Div. of Hupp Corp. (refrigerators, freezers, ranges, air conditioning), Riverview Park Co. (amusement park), Sterling Insurance Co., The Siegler Corp. (gas & oil space heaters)

D'ARCY ADVERTISING CO.†

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Frank H. Hoell, Jr., media dir.; Richard W. Epp, ass't. media dir.; John W. Harper, Betty Lavaty

Standard Oil (Indiana)

GEORGE L. DE VILLE ADVERTISING*

53 W. Jackson Blvd., Chicago 4, Ill. Harrison 7-0600

George L. DeVille

W. W. Kimball Co. (pianos), Princess Coal Sales Co., Sahara Coal Co.

DONAHUE & COE (OF ILLINOIS)*

830 Merchandise Mart, Chicago 54, Ill. Superior 7-8969

Mary D. Petr, media dir.

National Presto Industries (pressure cookers, elec. appls.), Norge Sales Corporation (major appls.), York Corporation (air conditioning, Commercial & Refrigeration Divisions)

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20 N. Wacker Drive, Chicago 6, Ill. Franklin 2-0106

Fred H. Ebersold, B. B. Pope

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ERWIN, WASEY & CO., LTD.*

230 N. Michigan Ave., Chicago 1, Ill. Randolph 6-4952

John L. Gwynn, media dir.; Helen Z. Wood

Aunt Nellie's Foods, Carling Brewing Co. (Stag div.), Chamberlain Distributors, Club Aluminum Products Co., Toastmaster Products

M. M. FISHER ASSOC.*

79 Monroe Street, Chicago 3, Ill. Central 6-6226

Helene Heinz, Tv timebuyer; Phyllis Cummings, radio timebuyer

Davis Oldsmobile, Charles Keeshin (Keeshin frozen poultry), Morae Pharmacal Co. (Insombutal), National Foundation for Infantile Paralysis (Midwest), North American Mushroom Co. (North-Am. Brown Gravy, Steak Sauce), Sittler Bros. (Sittler pure horseradish), Tam O'Shanter Country Club (May Tourns.), West Gate Mercury (automobiles)

FOOTE, CONE & BELDING*

155 E. Superior St., Chicago, Ill. Superior 7-4800

Gordon F. Buck, media dir.; Gwendolyn Dargel, Dorothy Fromherz, Rita Hart, Genevieve Lampert, Vera Taboloff

Armour & Co., Beatrice Foods Co., Hallmark Cards, Kraft Foods Co., The Paper Mate Co., Perkins Products Co., Iliram Walker

CLINTON E. FRANK*

Merchandise Mart, Chicago, Ill. Whitehall 4-5900

Jack L. Matthews, media dir.; Helen L. Davis

Chevrolet Dealers Assoc. of Chicago, Quaker Oats (Quaker flour products, flakes prod-

ucts), Reynolds Metals ("Do-it-yourself"), Aluminum, Industrial Markets, Industrial parts div., Plastics div. (Consumer promotion, Lifetime Stainless Steel, Reynolds Jamaica Mines), Standard Railway Equipment Mfg. Co.

THE PHIL GORDON AGENCY*

23 E. Jackson Blvd., Chicago 4, Ill. Har-
rison 7-2103

Philip W. Abrams, Roy Rutkoff, Ruth Saeks, V. Daniel Smith

Babee-Tenda Corp., **Smith**; House of Schil-
ler (mail orders), **Abrams, Rutkoff**; Stebco
Products, **Abrams, Rutkoff**; Sturt Greet-
ings (cards), **Rutkoff, Smith**

GRANT ADVERTISING*

919 N. Michigan Ave., Chicago 11, Ill.
Superior 7-6500

**Reginald L. Dellow, media dir.; Fred Norman, asst. media dir.; Dene Voigt,
timebuyer**

Gentlivre Brewing (Old Crown beer & ale, Alps Brau beer), Chicagoland Dodge Deal-
ers, Chrysler (Dodge div.), Dr. Pepper,
Excell Laboratories (new plant life), Ivo
(Quit Itch). Coppertone Sun Tan Prod-
ucts, Park and Tilford (cosmetics)

GRANT, SCHWENCK & BAKER*

520 N. Michigan Ave., Chicago 11, Ill.
Whitehall 3-1033

Betty L. Armstrong

Bankers Life & Casualty Co. (White Cross Plan), Bremner-Davis (sound way to easy reading), De Pree Company (Nullo)

GRIMM & CRAIGLE

201 N. Wells St., Chicago 6, Ill. Frank-
lin 2-8056

National Sporting Goods Assn., Solar Per-
manent Co. (Farm Tank Div. U. S. Indus-
tries)

GUENTHER-BRADFORD & CO.*

15 E. Huron St., Chicago 11, Ill. Superior
7-9474

**Charles J. Zeller, vice-pres., dir. Radio-
TV & account executive**

Chicago 7 Up Bottling Co., Joliet 7 Up Bot-
tling Co., Nelson Chevrolet Co., Refiners
Distributing Co. (refiners Pride Ethyl),
Sears Roebuck & Co. (Chicagoland stores),
Tauber Ford (Ford dealer), Tauber South
Shore Lincoln Mercury

HENRI, HURST & McDONALD*

121 W. Wacker Drive, Chicago, Ill. Frank-
lin 2-9180

Laura Hall

Admiral Corp. (radio, television & appli-
ances), Armour (agricultural), Coopers



NEW YORK

CHICAGO

DETROIT

DALLAS

ATLANTA

CHARLOTTE

ST. LOUIS

MIAMI

MEMPHIS

LOS ANGELES

SAN FRANCISCO

representing
RADIO
representing
TELEVISION

B R A N H A M

national
advertising
representatives

11 OFFICES
FROM COAST
TO COAST

(Jockey junior underwear), Holland Furnace Co., Holloway House (frozen foods), International Electric Co. (fences), Kroehler Mfg. Co. (furniture), Peters Shoe Co. (Weather-Bird shoes), Ready-To-Bake Foods (Puffin biscuits)

THE KAPPS CO.*

64 East Lake St., Chicago 1, Ill. State 2-0460

J. Kapps, C. Kapps

Archer Motors, Authorized Food Service Co., Chambers Gas Range Co., Henner Ford Sales, Langendorf Clothing Mfg. Co., Martin Oil Service, Northpark Sales & Service (auto), Petroleum Sales & Service, Lynn Stewart Distributing Co., Southeast Radio Stores, Traveler Radio Corp., Western Supply & Furnace Co.

H. W. KASTOR & SONS

75 E. Wacker Drive, Chicago 1, Ill. Central 6-5331

Harvey Mann, media dir.

Campana Sales Co. (Bantron), International Milling (Robin Hood flour and Supersweet feeds), Orange-Crush Co., Procter & Gamble (American family soap, flakes, detergent), Union Starch & Refining Co. (Reddi-Starch)

DON KEMPER CO.

919 N. Michigan Ave., Chicago 11, Ill. Superior 7-6746

Florence A. Neighbors

Goldenrod Ice Cream Co., Jewel Tea Co., Planters Edible Oil Co. (peanut oil), Planters Nut & Chocolate (peanuts, peanut butter)

KENYON & ECKHARDT

221 N. LaSalle St., Chicago, Ill. Financial 6-4020

Harry N. Sager, media dir.; Jaan Blackman, timebuyer

Blatz Brewing Co. (Blatz & Tempo beer), Lincoln Mercury Dlrs. Assoc. (Midwest), Pepsi Cola Co. (regional), Whirlpool Corp.

KUTTNER & KUTTNER

646 N. Michigan Ave., Chicago, Ill. Superior 7-7940

Stanley C. Kuttner

Capitol Dairy, Ironite of Chicago, Metal Weather Products, Park Forest Homes, Sampson Co. (major appliances)

EARLE LUDGIN & CO.*

121 W. Wacker Drive, Chicago, Ill. Andover 3-1888

Jane Daly, v.p.; Ruth Babick, head timebuyer; Marilyn Bielefeldt, Kay Margan

Best Foods (Rit & Shinola), **Babick & Morgan**; Easy Washing Machine, **Morgan**; G. Heileman Brewing Co., **Babick**; Helene Curtis (spray net, Stopette), **Babick, Bielefeldt**; Rath Packing Co., **Bielefeldt**; Tidy House, **Babick**; Zenith Radio Corp., **Morgan**

ARTHUR R. MacDONALD

400 W. Madison St., Chicago 6, Ill. Financial 6-3242

Verga M. Tennert

Kleen-Kote (paint), National Plywoods (Amerwood), Wisconsin Cheeseman (gift packages)

MacFARLAND, AVEYARD & CO.

333 N. Michigan Ave., Chicago 1, Ill. Randolph 6-9360

Alfred S. Trude, Jr., media dir.; Beverly Hicks, Dolores Starr

Drewrys Ltd. (beer), **Hicks**; Heidelberg Brewing Co. (beer and Columbia ale), **Starr**; Martin-Senour Paints, **Starr**; The Pullman Company (Pullman Car operation), **Hicks**; Standard Knitting Mills (Health-knit), **Starr**; Stewart-Warner Corp. (Ale-mite CD2), **Hicks**; Zenith Radio Corp. (hearing aids), **Starr**

MALCOLM-HOWARD ADVERTISING AGENCY*

203 N. Wabash, Chicago 1, Ill. Andover 3-0022

Harold Barkun, Evelyn Burke, Arthur M. Halland, Lillian Halland, Max G. Halland, Robert Larson

McLennan Pen Co., **M. G. Halland**; Roller Derby, **Art Holland**; Star Model Beer, **Barkun**; The Stiffel Co. (lamps), **M. G. Halland**; Walter Rugs, **Larson**

McCANN-ERICKSON

318 S. Michigan Ave., Chicago 4, Ill. Webster 9-3700

Jahn Cole, Broadcast media supervisor; Esther Andersan, timebuyer; Louise Phillips, timebuyer

Allied Van Lines (moving, storage), Bell & Howell (photographic equipment), Brunswick-Balke-Collender (bowling equipment), Carter Oil Co. (petroleum prods.), Coca Cola Bottling Cos., Derby Foods (Peter Pan peanut butter), Mead, Johnson (Pablum prods.), Chicago Milk Foundation (dairy prods.), Rival Packing Company, Swift & Company (Premium canned meats, chicken, turkey, ham & bacon, meats for babies, frozen foods, ice cream, etc.). Tidy House Products (Swet-10)

McCARTY CO.

520 N. Michigan Ave., Chicago 11, Ill. Michigan 2-0300

Lakeside Packing Co. (canned veggies), Prater Pulverizer Co. (feed mill equip.)

ARTHUR MEYERHOFF & CO.

410 N. Michigan Ave., Chicago 11, Ill. Delaware 7-7860

Evelyn R. Vanderplaeg: timebuying dir.; Francine Galfine, Joan Russell, Patricia Gray, mail order timebuyers; Bab Penninger, Roy MacLean, Dorothy Stock, timebuyers

Demert & Dougherty (Aerosol prods.), **Vanderplaeg**; Grant Co. (Mail Order Prods.), **Gray, Penninger, MacLean, Stock**; I. J. Grass Noodle Co. (soups & noodles), **Vanderplaeg**; Illinois Meat Co. (canned meats), **Vanderplaeg**; Myzon (farm feed prods.), **Galfine**; New England Fish Co. (canned salmon), **Vanderplaeg**; Thos. J. Webb Coffee Co., **Vanderplaeg**; Wm. Wrigley Jr. Co. (gum), **Russell**

NEEDHAM, LOUIS & BRORBY*

Prudential Plaza, Chicago 1, Ill. White-hall 4-3400

Arnold E. Johnson; B'cast facilities dir; Dan DeCarlo, John Rohrbach

Campbell Soup Co., **Rohrbach**; Campbell Soup Ltd., **Rohrbach**; Cummins Engine Co., **Rohrbach**; Hotpoint Co., **DeCarlo**; Household Finance Corp., **DeCarlo**; S. C. Johnson & Son, **DeCarlo**; Kraft Foods Co., **Rohrbach**; Kraft Foods, Ltd., **Rohrbach**; Monsanto Chemical Co., **DeCarlo**; Morton Salt Co. & Panogen, **Rohrbach**; Palm Beach Company, **DeCarlo**; Pepsodent Sales, Ltd., **DeCarlo**; Quaker Oats Co., **Rohrbach**; Scovill Mfg Co., **DeCarlo**; State Farm Insurance Cos., **DeCarlo**; Wieboldt Stores, **DeCarlo**; Worthington Corp., **DeCarlo**

NORTH ADVERTISING*

Merchandise Mart, Chicago 54, Ill. White-hall 4-5030

Richard S. Paige, media dir.; Armella Selsar, Robert R. Riemschneider

The Englander Co. (mattresses), **Riemschneider**; Lanvin Parfums (Arpege, Pre-texte, My Sin, Rumeur, Scandal), **Selsar**; The Toni Co. (Toni Home Permanent, Tip Toni, Tonette, Softstyle & Spin brand, curlers, Adorn), **Selsar**; The Toni Co. (Prom, Deep Magic, Soft'nig), **Riemschneider**

OLIAN & BRONNER*

35 E. Wacker Drive, Chicago 1, Ill. State 2-3381

Kay Kennelly, media dir.

Atlas Brewing Co. (Atlas Prager beer), Bel-tone Hearing Aid Co., Comfort Mfg. Co. (Anti-terge hand cream), Community Sales, Inc. (dept. store), National Lecithin (Lecithin tablets). Pastorelli Bros. (pizza mix), Schoenhofen-Edelweiss (Edelweiss beer), State Pharmacal Co. (Tranquil)

J. R. PERSHALL CO.

105 W. Adams St., Chicago 3, Ill. Franklin 2-8410

Harry C. Pick, media marketing dir.

Chicago Plastering Institute, Hi-C Div., Minuteman Corp., Northern Illinois Gas Co.

POWELL AND SCHOENBROD ADV.*

430 N. Michigan Ave., Chicago 11, Ill. Mohawk 1-0620

Herbert Summers Hall, Jean Burns

Lawrence Avenue GMC, Arthur Nagel (High Fidelity components), Newcastle Products (modernfold doors), North American Phillips Co., Walker-Adams Stores, Wood-Davis Co. (wallpaper)

PRESBA, FELLERS & PRESBA*

360 N. Michigan Ave., Chicago 1, Ill. Central 6-7683

W. B. Presba, Marquis M. Smith, J. R. Bremner, Jr., Edward J. O'Malley

Book House for Children, Lawder Brothers (cars), Orleans Canning Co. (dog food), Warp Bros. (Flex-O-Glass)

FLETCHER D. RICHARDS

221 N. LaSalle St., Chicago 1, Ill. Financial 6-3585

G. T. Jahnke, L. Plaetz

Borg-Erickson Corp. (bathroom scales), Plaetz; Squirt Bottling Co., Jahnke; U. S. Rubber Co. (Tire Dist.), Jahnke

ROCHE, WILLIAMS & CLEARY

135 S. LaSalle St., Chicago 3, Ill. Randolph 6-9760

F. H. Hakewill

Chi., Milwaukee, St. Paul & Pacific RR, National Toilet Co. (Nadinola), John Puhl Products (fleecy white, etc.), Stewart's Private Blend Coffee Co.

SHERWIN ROBERT RODGERS & ASSOC.*

60 East Scott St., Chicago 10, Ill. Superior 7-5706

Sherwin R. Rodgers

Daisy Brand Dairy Products, Douglas Products, Jane Anne Salad Dressing, Frost E-Ze (cake frosting), Kevoetts (Dietary Supplements), On-Cor Steaks, TV Time Popcorn, Min Sun Trading Co. (Chinese Maid Prods.), Slotkowski Sausage Co., Swiss Products, Vita Foods

RUTLEDGE & LILIENFELD*

121 W. Wacker Drive, Chicago 1, Ill. Dearborn 2-6326

Frances L. Rickey, media dir.

Catherine Clark's Brownberry Ovens, Continental Coffee Co., Hawthorn Melody

(dairy prods.), National Tea Co. (foods), RealLemon-Puritan Co. (juices)

R. JACK SCOTT*

814 N. Michigan Ave., Chicago 11, Ill. Whitehall 1-6886

Fred M. Vasse, media dir.

Boyer International Laboratories, Chicago Stadium Corp., Citrus Products Co., Frigid-meats, Inc. (frozen packaged meats), Fitzpatrick Bros., Golden Mix, Libby Furniture & Appliance Co., Minerals of the Sea, Ltd., Perfect Plus Hosiery Mills, Rhodes Pharmaceutical Co. (Caltrin, Trimet), Salerno-Megowen Biscuit Co., Schmitz Candy Co., Spiegel, Inc. (Retail & Catalogue Order Div.), Tote-Brush (Folding Toothbrush), Walgreen Drug Co., Wyler & Co. (soups and lemonade mix)

RUSSEL M. SEEDS CO.*

Palmolive Bldg., Chicago 11, Ill. Whitehall 3-2133

James Witherell, v.p.; Merle Myers, Virginia Russett

Brown & Williamson Tobacco Corp. (Buller, Avalon, Wings, Raleighs, Sir Walter Raleigh), Russett; Elgin America, Div. Illinois Watch Case Co. (compacts, lighters, etc.), H. Fendrich (LaFendrich, Chas. Denby cigars), Lanolin Plus, Myers; Pinex Co. (Pinex Cough Syrup & Pabasone), Russett; W. A. Sheaffer Pen Co., Myers

WESLEY E. SHARER & ASSOC.

936 N. Michigan Ave., Chicago 11, Ill. Superior 7-5890

Mary Hartatsas, Wesley E. Sharer

Radio Steel & Mfg Co. (Coaster wagons & scooters), Tremax Industries (bouncing horses), Trylon Products Corp. (bubble bath)

JOHN W. SHAW ADVERTISING

51 East Superior St., Chicago 11, Ill. Mohawk 4-6323

Bobby Landers, Isabel McCaulay

Colgate-Palmolive Co. (Colgate shave creams), Dormeyer Corp. (electrical appls. & power tools), Lumbermens Mutual Casualty Company (Ins.), Quaker Oats Co. (corn meal, special products, corn bread easy mix), Webcor (Fonografs, record changers, tape recorders)

SMITH, BENSON & McCLURE†

8 S. Michigan Ave., Chicago, Ill. State 2-1931

Jahn G. Schraeder, media dir.**STERN, WALTERS & JASTER**

936 N. Michigan Ave., Chicago 11, Ill. Michigan 2-3969

Gerald J. Stern, Lee J. Walters, Martin J. Simmans

S. M. Edison Chemical Co. (Dermassages-medicated skin treatment), Simmans; Majestic Int. Corp. (High Fidelity radios), Stern; Master Bronze Powder Co. (Demisto, Galy-A-Grip paints), Walters

STOETZEL & ASSOCIATES

307 N. Michigan Ave., Chicago 1, Ill. State 2-8927

Leana Murphy

Back to God Hour (religious program)

TATHAM-LAIRD*

64 E. Jackson Blvd., Chicago 4, Ill. Harrison 7-3700

George Balas, dir.; Harald Bennett, Ray Bayer, Jahn Deacon, Donald Grasse, Pat McMahan, Jack Ragel, Mary Radger, Jahn Singleton

Abbott Laboratories (Sucaryl), Deacon; Campbell Soup Co., G. A. Swanson & Sons (frozen poultry & pot pies & TV dinners), Bennett; General Mills (Kix, Trix & Sugar Jets, Surechamp dog food), Bennett, Bayer; The Parker Pen Co., Bennett, Bayer; Procter & Gamble (Fluffo), Deacon, McMahan, Singleton; The Toni Co. (Bobbi, Ilush, White Rain), Radger, Grasse; The Wander Co. (Ovaltine, Toddy), Grasse; The Geo. Wiedemann Brewing Co., Grasse, Ragel

J. WALTER THOMPSON CO.*

410 N. Michigan Ave., Chicago 11, Ill. Mohawk 4-6700

George C. Reeves, v.p.; Ed Fitzgerald, Special Broadcast, assignments, new business, departmental coordination & management

Timebuyers: Robert Atwaad, Marvin Berns, Ellen Carlsan, Mary Kay Gidley, Wm. Kennedy, Bernice McTaggart, Marie Rogers, Sylvia Rut, Tee Watsan, Peggy Willebrand

Chun King Sales, Atwaad; Elgin National Watch Co., Watsan; Johnson Motors, Atwaad; Kraft Foods Co., McTaggart, Watsan; Libby, McNeill & Libby, McTaggart, Watsan; Mobile Homes Manufacturers Assn., Atwaad, Gidley; Murine Co., Atwaad, Gidley, Pharma-Craft Corp., Carlsan; Quaker Oats Co., Atwaad, Gidley; Schlitz Brewing Co., Rogers, Rut, Willebrand; Seven-Up Co., Berns, Kennedy; Southeastern Trailways Watsan; Swift & Co. (All-sweet, Jewel shortening & oil, peanut butter), Carlsan; Swift & Co., McTaggart, Atwaad, Gidley; Weco Products, Atwaad, Gidley

UNITED STATES ADVERTISING CORP.

25 E. Jackson Blvd., Chicago 4, Ill. Webster 9-0911

W. J. Kerins, Jeannette Durlinger
Great China Foods, Sno-Bol (Bathroom Cleaner), Wilson & Co. (All products)

VAN HECKER
28 E. Jackson Blvd., Chicago 4, Ill. Wabash 2-2269

C. E. Van Hecker
Pyroil Co. (super lubricants)

GEOFFREY WADE ADVERTISING
20 N. Wacker Drive, Chicago 6, Ill. State 2-7369

Louis J. Nelson, media dir.; D. S. Williams

Alberto Culver Co. of Hollywood (VO-5), Miles Laboratories (Alka-Seltzer, One-A-Day Vitamins, Nervine)

MURIEL WAGEMAN ADV. AGENCY*
35 E. Wacker Drive, Chicago 1, Ill. Randolph 6-0339

Muriel Wageman
Bazelon Mfg. Co. (household appls.), Utilities Engineering Inst.

VERNON S. WEILER, ADVERTISING
664 N. Michigan Ave., Chicago 11, Ill. Mohawk 1-5500

Vernon S. Weiler, Robert S. Weiler
Electronic Development Laboratory (RA-LOC Geiger Counters), Tumbl-Togs (children's play clothes)

EDWARD H. WEISS AND CO.*
360 N. Michigan Ave., Chicago, Ill. Central 6-7252

Jack J. Bard, v.p., media dir.; Nathan Pinsaf, media mgr.; Jaan Mandel, Nara Marcus, Jay Selz, George Yanan

College Inn Foods (tomato cocktail & chicken A La King), **Yanan**; Jose Escalante & Co. (Corina Cigars), **Yanan**; Helene Curtis (hair prod., men's toiletries), **Marcus**; Mogen David Wine Corp., **Marcus**; Purex Corp. (cleansers & soaps), **Yanan**; Red Cross (spaghetti & macaroni), **Yanan**; Sealy (mattresses), **Pinsaf**

WHERRY, BAKER & TILDEN
919 N. Michigan Ave., Chicago 11, Ill. Delaware 7-8000

C. E. Balgard, media dir.; Gordon H. Hendry, Beverly Miller, Marcella O'Neil

Oscar Mayer & Co. (meats), Quaker Oats Co. (cereals, Full-O-Pep animal feeds), **Miller, O'Neil**

YOUNG & RUBICAM*
333 N. Michigan Ave., Chicago 1, Ill. Financial 6-0750

Robert S. Byran, media dir.; Richard Anderson, Ruth S. Leach, Margaret McGrath, Marion Reuter, Richard G. Stevens, Eugene E. Sweeny

American Bakeries Co. (Grennan cakes, Taystee bread), **Leach**; Borden Co. (Milk & Ice Cream Divs.), **Anderson**; Hammond Organ Co. (Hammond organs), **Anderson, Reuter**; International Harvester Co. (trucks), **Stevens, Sweeny**; Marathon Corp. (northern tissue, facial tissue, towels, napkins, waxtex), **McGrath, Reuter, Sweeny**; Simoniz Co. (Aerosol, Bodysheen, Cellulose sponges, Hilite, Ivalon, Vista, Simoniz floor wax, Simoniz Paste Wax & Kleeners), **Anderson, Leach, Stevens**

JACKSONVILLE
WM. R. DEUTSCH ADVERTISING*
306 East State St., Jacksonville, Ill. Chestnut 5-7118

Ideal Baking Co. (Lucky Boy good bread)

PEORIA
HEINRICH ADVERTISING AGENCY*
1123 Knoxville Ave., Peoria, Ill. 8-1869

Anderson Sign Mfg. Co., Great Central Ins. Co., Hotchkiss Steel Products, Schmidgall Manufacturer

ROSS ADVERTISING*
1005 North University, Peoria, Ill. 3-7406

M. B. Kreighbaum, Wm. Pinkney, Jr.
Klein's (Department Store), Pere Marquette Motors (Mercury dlr.)

ROCKFORD
HOWARD H. MONK & ASSOC.*
500 Illinois National Bank Bldg., Rockford, Ill. 4-7953

Narma Wren
Ray-O-Vac Co. (flashlights & batteries), Western Newsell Mfg Co. (drapery hdw.), Willson Products Div., Ray-O-Vac Co. (sunglasses)

WHEATON
J. M. CAMP & CO.*
104 Savings & Loan Bldg., Wheaton, Ill. Wheaton 8-8850

Jahn M. Camp, Grace R. Jordan
Back To The Bible Broadcast, Gems of Grace Broadcast, Morning Chapel Hour, Radio Bible Class, Young People's Church of the Air, Yonth on the March

WILMETTE
MARTIN-ENGEL AND ASSOC.
423-10th St., Wilmette, Ill. Wilmette 1623

George F. Engel

Dramatic Pub. Co. (play publishers), Clayton Mark & Co. (water systems, well supplies)

INDIANA

EVANSVILLE

KELLER-CRESCENT CO.

20 S.E. Riverside Drive, Evansville 8, Ind. Harrison 5-5146

Lee Edmiston

Holland Custard & Ice Cream, Weil Packing Co. (meat prod.)

RACENER ADVERTISING AGENCY*

35 S.E. Seventh St., Evansville 8, Ind. Harrison 2-1379

Melba Jean Racener

Hahn (farm & garden suppls.), Salm's (women's apparel)

FORT WAYNE

WILLIS MARTIN CO.*

535 West Wayne St., Fort Wayne 2, Ind. Anthony 6233

Floyd D. Jefferis, Paul W. Gatsch, John D. Fitzgerald, David G. Lee

Indiana & Michigan Electric Co., Spangler Candy Co. (Dum-Dum lollipops)

ROSS ADVERTISING

252 Farmers Trust Bldg., Fort Wayne 2, Indiana. Eastbrook 3473

S. A. Ross

B & L Popcorn Co.

CLEM J. STEIGMEYER ADVERTISING*

259 Central Bldg., Fort Wayne, Ind. Anthony 1230

Clem J. Steigmeyer

Decatur Industries. (smokers' accessories and novelties), Mayflower Mills (Snow Goose Flour)

SUPERIOR ADVERTISING

300 Fort Wayne Bank Bldg., Fort Wayne, Ind. Anthony 6131

A. W. Parry, Jr.

McMillen Feed Mills

LOUIS E. WADE*

821 Webster St., Fort Wayne, Ind. Anthony 6282

Louis E. Wade, Edward P. Wade, Richard M. Katt, Richard D. Margan

ABC Coach Lines (inter-city bus), **L. E. Wade**; Am. Coal & Supply Co. (bldg. mats.),

Katt; Brateman Brothers (western wear), **Morgan**; Gillie Seat Cover Co., **Kott**; Sears Roebuck & Co., **Morgan**, E. P. **Wade**; Ralph Sechler & Son (pickles packer), **P. Wade**; Wayne Cooperative Milk Producers (milk distributors), **Katt**

INDIANAPOLIS

CALDWELL, LARKIN & SIDENER-VAN RIPER

1100 Merchants Bank Bldg., Indianapolis 1, Ind. Melrose 2-6501

Don Howell, Radio-TV dir.; **Omer Foust**, Frank McGroth

Aero Mayflower Transit Co. (long distance & local moving & storage), **McGroth**; Kinnan Div., HyGrade Food Prods. Corp. (meat products) **Foust**

TEVIE JACOBS ADVERTISING AGENCY*

704 Morris Plan Bldg., Indianapolis 1, Ind. Melrose 6-9189

Tevie Jacobs, pres.; **Avis C. Davis**, acct. exec.

Alesco (combination alum. screen & storm doors, windows, aluminum awnings; Indianapolis, Ft. Wayne, Cincinnati, Louisville, Decatur, Peoria), Jaguar Midwest Sales (Jaguar distrib.), Pest Control Services, Services (major appliances)

KEELING & CO.*

1028 Chamber of Commerce Bldg., Indianapolis 4, Ind. Melrose 5-5134

Mory C. Dill, M. P. Jenkins, Raymond G. Sweeney

Blue Cross-Blue Shield, **Jenkins**; Casite Div., Hastings Mfg. (lubricants), **Jenkins**, **Dill**; Meridian Mutual Insurance Co., **Sweeney**, **Dill**; Powers & Pittenger, **Jenkins**, **Dill**

MUNCIE

APPLEGATE ADVERTISING AGENCY*

100 Minnetrista Blvd., Muncie, Ind. Atlas 4-7707

W. Milo Carter, medio dir.

Ball Bros. Co. (Ball jars, caps, rubbers, plastic vials, Hygeia nursing prods., Bonnie Joanie bowl cleaner), Bryant Manufacturing Co. (heating and air conditioning equipment), Durham Mfg. Corp. (metal furniture), Glascock Bros. Mfg. Co. (Glasco Pre-Mix vendors and dispensers, Glasco sandwich bar, Glasco table top refrigerators), Howe Fire Apparatus Co., John Lees Div. of Serrick Corp. (metal molding), Muncie Parts Mfg. Co. (Power Take-offs, Universal joints, Hanger bearings), National Homes Corp. (Pre-fabricated homes), National Standard Parts Assoc. (Automotive Trade Association), North American Van Lines, Inc. (long distance moving)

SOUTH BEND

LINCOLN J. CARTER ADV. AGENCY*

106 Tower Bldg., South Bend, Ind. Central 2-3391

Lincoln J. Carter, John J. Futter, Keith Klapfenstein

American Trust Company, **Klapfenstein**; Sunnymede Cleaners, **Futter**; WNDU-TV, **Futter**

Fred D. Carl

Guild Hall (wood products), Iowa Farm Supply Co., Peerless Mfg. Co. (home sweeping compound), Tomahawk Hybrid Corn Co.

WESLEY DAY & CO.*

2818 Ingersoll, Des Moines 12, Iowa. Atlantic 8-2258

Wesley Day, Patricia Putz, Donald H. Wallace

Conditioned Air Corp., **Wallace**; Des Moines Auto Show, **Wallace**; Home and Flower Show, **Day**; Look Magazine, **Day**; Orville Lowe (Ford), **Wallace**; Plumb Supply Co., **Wallace**; Thriftway Stores, **Day**

LESSING ADVERTISING CO.*

910 Walnut Bldg., Des Moines, Iowa. Cherry 3-1149

C. T. Flynn, P. J. Flynn

Berry Seed Co. (Gro-Coated seed), Griswold Seed Co. (farm seed), Sioux Steel Co.

A. W. MacDONALD ADVERTISING*

914 Grand Ave., Des Moines 9, Iowa. 2-3941

A. W. MacDonald

Pioneer Labs (feed supplements), Preferred Risk Mutual Insurance, The Weslin Co. (disinfectants)

MENOUGH, MARTIN & SEYMOUR*

501 Garver Bldg., 707 Locust St., Des Moines, Iowa

E. M. Menough, R. J. Quackenbush, Ira E. Hymen

Allied Mutual Casualty Co. (Ins.), Barco Chemicals (insecticide), Hunter Mfg. Co. (bed items), Professional Foods (vitamins, etc.), Service Optical Co. (optical items)

TRUPPE, LaGRAVE & REYNOLDS ADV. AGENCY†

Suite 535-6-7 Insurance Exchange Bldg., Des Moines, Iowa. 4T 8-3289

Edward LaGrave, Jr., Carter L. Reynolds, Russell Truppe

Black Furniture, **Reynolds**; Borden's Hi-Lan Dairy, **LaGrave**; Des Moines Savings & Loan, **Reynolds**; Forman Ford & Co. of Iowa, **LaGrave**; Gifford-Brown, **Reynolds**; Hospital Service of Iowa, **Truppe**; "Lutheran Vespers," **LaGrave**; Super Valu Food Stores, **LaGrave**.

WALLACE ADVERTISING AGENCY*

213 Masonic Temple Bldg., Des Moines, Iowa. 4-8173

Ross Wallace, John C. Wallace

Boek Feed Co. (commercial feeds), Pioneer Hi-Bred Corn Co. (hybrid corn)

FORT DODGE

RATHERMEL ADVERTISING AGENCY*
9 South Tenth St., Fort Dodge, Iowa.
4-1401

Gene M. Rathermel

Albert City Mfg. Co., Baker Mfg. Co., Bodensteiner Mfg. Co., Calmar Mfg. Co., Chantland Mfg. Co., Flat Top Machine Co., Harberts Mfg. Co., Hunter Mfg. Co., Kopp Mfg. Co., Larson-Swanstrom Co., Lenz Mfg. Co., Mauly Mfg. Co., Northwest Steel Co., Roskamp Huller Mfg. Co., Schrader Mfg. Co., Simonsen Iron Works, Simonsen Mfg. Co., Soderholm Mfg. Co.

SIOUX CITY

DOVE ADVERTISING AGENCY
541-42 Benson Bldg., Sioux City, Iowa.
2-0541

Frank Dave, Richard Dove

Kooiker Mfg. Co. (farm machinery), F. Dave; Silent Sioux Corp. (heating equip.), R. Dave; Wind-King Elec. Mfg. (Moz-All Power mower), F. Dove

W. D. LYON ADVERTISING CO.*
373 Orpheum Bldg., Sioux City, Iowa.
8-5545

Don Carlos, Mgr.; Bab Colburn, Radio-TV dir.

Assoc. Hospital Service (Blue Cross), Carlos; Cowles Casting Co., Carlos; Gerkin Co. (bldg. specialties), Calburn; Tolerton & Warfield Co. (whls. grocers), Calburn; Wells Blue Bunny (ice cream mfrs.), Wigman Co. (plumbing distributors), Calburn; Wilson Trailer Co. (livestock trailers), Carlos

KANSAS

KANSAS CITY

MERRITT OWENS ADV. AGENCY.*
365 New Brotherhood Bldg., Kansas City,
Kansas. Drexel 1-7250

Fritz Lisec, Merritt Owens

C. W. Jones Co. (home developer), Lisec; Pearson-Ferguson Chemical Co., Owens; Thriftway Food Stores, Lisec

WICHITA

ASSOCIATED ADVERTISING AGENCY*
120 S. Market St., Wichita 2, Kans. Amherst 7-1201

Jahn Beach, Preston D. Huston, C. R. Sullivan, Lewis Foster

Bryant-O'Conner (distributors), Beach; Dod-

son Mfg. (silos, farm bldg.), Beach; Jobber's, Inc. (distributors), Foster; Salina Supply (distributors), Foster; Steffen Dairy Foods Co., Beach

LAGO & WHITEHEAD*

514 South Topeka, Wichita 2, Kansas. Amherst 2-7424

Jack E. Grant, A. Byran Kenyan, H. Whitehead, W. Hardwick, J. Ludiker, Miles Tad Williams

Cella Vineyards (wines & grape juice), Grant; Hesston Mfg. Co. (farm equipment), Grant; Hyde Park Dairies (dairy prods.), Ludiker; Killion Service Stations, Grant; Mart Stores (clothing), Grant; Mid-States Waterproofing Co. (swim pools), Grant; RCA Dist. Corp., Ludiker; The O. A. Sutton Corp. (fans & air conditioners), Whitehead, Hardwick, Williams; Wolfe Music Co. (musical instruments), Grant

McCORMICK-ARMSTRONG CO.*

1501 E. Douglas Ave., Wichita 1, Kansas.
Hobart 4-1364

Oliver Buswell, J. L. Johnson, Dick Anderson, Warren Kinney, V. D. Mayo, H. R. Laudermilk, R. T. Aitchison, Donald G. Forbes, J. O. Osburn

Armstrong Creamery Co. (ice cream), Anderson; Derby Refining Co. (petroleum prods.), Johnson; Dick Price Motors (Lincoln & Mercury), Osburn

KENTUCKY

LOUISVILLE

FRED R. BECKER ADV. AGENCY*

901 Washington Bldg., Fourth & Market
Sts., Louisville, Ky. Juniper 5-5268-9

Ted D. Tighe, Fred R. Becker

Blue Cross Hospital Plan, Tighe; Hirsch Brothers & Co. (Paramount foods), Becker; Lincoln Income Life Ins. Co., Becker; Major Appliance Div., Stratton & Terstegge, Becker

DOE-ANDERSON ADV. AGENCY*

315 Commonwealth Bldg., Louisville 2,
Ky. Juniper 5-3193

G. P. Wagner, media buyer

Commonwealth Life Ins. Co., Federal Chemical Co. (Federal fertilizer), Grocers Baking Co. (honey-krust bread)

FARSON, HUFF & NORTHLICH*

1110 Republic Bldg., Louisville 2, Ky.
Wabash 3227

J. R. Will, dir. Radia & TV; J. S. Huff,
H. E. Logsdan, R. Turpen, Emil Stein

Beverly Motors (new cars), Stein; Delmonico Foods (macaroni prods.), Huff; Logan Co. (mattresses), Huff; Louisville Trust Co., Turpen

LOUISIANA

BATON ROUGE

HERBERT S. BENJAMIN ASSOC.*
234 Main Street, Baton Rouge, La. 3-2847

Dorothy S. Johnson

Crawford Corp. (prefab. houses), Fidelity National Bank, Kleinpeter Farms Dairy, Kornmeyer's Furniture Co., Picadilly Cafeterias, Wright Insurance Agency

NEW ORLEANS

FITZGERALD ADVERTISING AGENCY*
Lee Circle Bldg., 1040 St. Charles Ave.,
New Orleans, La. Tulane 3131

Wm. H. Thomas, dir. Radia-TV dept.;
E. Bayd Seghers, ass't.; Marie O'Meara,
Jae Epstein, Jr.

Alaga Syrup Co., O'Meara; Coca-Cola,
O'Meara; Godchaux Sugars, O'Meara;
H. G. Hill Stores, O'Meara; Jackson Brewing Co., Seghers; Louisiana State Rice, O'Meara; Pioneer Flour Mills, Epstein, Jr.; Seoco-Crustene, O'Meara; Wesson Oil & Snowdrift, Seghers

ROBERT KOTTWITZ ADVERTISING*

540 Audubon Bldg., New Orleans 16, La.
Canal 8185

William R. McHugh, Robert Kottwitz, Jr.,
Margaret A. Dalton

Am. Liberty Marketing Co. (Almco), Dalton; Brennan's Old Absinthe House, McHugh; Vivian J. Gelpi Co. (Goebel beer), Kottwitz, Jr.; National Food Products, McHugh

WALKER SAUSSY ADVERTISING*

Penthouse, Texas Co. Bldg., New Orleans 16, La. Canal 9212

Walker Saussy, Jules Rabert, Jas. C. Shields, Jr., Stanley Starr, Darathea Schlessinger, John Brown, Wallace Dorion, Jr., Dwight Ziegelasch, Alvin C. Camus

Am. Brewing Co. (Miami Regal Beer), Saussy; J. H. Bonck Co. (Tulane sport & dress shirts, work clothes), Ziegelasch, Dorion; California Wine Assoc. (wines & brandy), Elmer Candy Co. (Elmer's candies), Schlessinger; Henderson Sugar Refinery Co. (Henderson's superfine sugars), Starr; Wm. B. Reilly Co., Inc. (Luzianne & R. T. coffee), Shields, Jr., Starr, Robert

WHITLOCK, SWIGART AND EVANS*

327 Exchange Place, New Orleans, La.
Express 2148

Bache McE. Whitlock, Daniel G. Evans,
Frederic R. Swigart

American Beverage Co. (RC Cola), Swigart; A. Bolonga & Co. (Monogram wine distr.), Evans; Dalton's (department store),

Evans; Gold Seal Creamery (dairy prods.),
Evans; Udo & Taormina Co., Inc. (Progresso
so Italian foods), **Evans**

MAINE

PORLAND

SIMONDS, PAYSON CO.*

53 Exchange St., Portland, Me. Spruce
4-3971

H. C. Baxter, T. D. Chellis

Brooke Bond Tea Co., **Baxter**; Maine Dept.
of Industry & Commerce, **Baxter**; Maine
Milk Tax Comm., **Baxter**; Schlotterbeck &
Foss (Foss extracts & salads), **Baxter**; Sea-
board Packing Co. (Neptune sardines),
Chellis; Snow Flake Canning Co. (Baxter's
finest frozen foods), **Baxter**

MARYLAND

BALTIMORE

CLINTON D. CARR & CO.*

2505 N. Charles St., Baltimore 18, Md.
Hopkins 7-8166

C. D. Carr

Army Times Publishing Co., National Central
Bank, Monumental-Security Storage Co.,
Pal (Orangeade), Tru-Ade Bottling Co.
(Balt.)

W. B. DONER & CO., ADVERTISING

2225 N. Charles St., Baltimore 18, Md.
Belmont 5-1212

Donald E. Leonard, media dir.; **Herbert**
D. Fried, Arne N. Ramberg, Ann Pressman,
Ruth Clift

Chemical Products Co., Gardner Oldsmobile,
Motor Sales Co., National Brewing Co. of
Orlando, Phillips Packing Co.

EMERY ADVERTISING CORP.*

1201 St. Paul St., Baltimore 2, Md. Plaza
2-2393

R. I. Highleyman

Balt. Federal Savings & Loan, Medusa Ce-
ment Paints, RWL Wine Co.

THE S. A. LEVYNE CO.

343 St. Paul Place, Baltimore 2, Md. Mul-
berry 5-3390

Marion Dietz, timebuyer

Balt. Paint & Color Works (Wall-Fix &
Gleem paints), Cat's Paw Rubber Co. (Cat's
Paw heels & soles, Cat-Tex soles, Microlite
soles), Martin Gillet & Co. (House of Lords
tea), Murphy Paint Corp. (Murphy paints),
Owens Yacht Co. (Owen's Flagship, Speed-
boat, Flagship engines)

ROMAN ADVERTISING AGENCY

810 N. Calvert St., Baltimore 2, Md. Mul-
berry 5-8282

James A. Miller

D & H Distributing Co. (RCA Victor prods.),
Wm. B. Reily & Co. (Luzianne coffee & tea),
White Coffee Pot Restaurants, J. S. Youle
& Co. (Pillar Rock salmon)

SPEED & CO.

101 E. Redwood St., Baltimore 2, Md.
Mulberry 5-1817

Anne M. Engers, F. B. Speed, Jr.

Balt. Gas & Elec. Co., **Speed, Jr.**; Delvale
Dairies (ice cream), **Engers**; Royal Crown
Bottling Co. of Balt., **Engers**

VANSANT, DUGDALE & CO.*

15 E. Fayette St., Baltimore 2, Md. Lexington
9-5100

Rita G. Eastman, all accts.; **Evelyn Hutt-**
man, assistant

Am. Brewery (beer), Am. Seed (mail or-
der), Anchor Post Prods. (fences), Black
& Decker (power tools), Harry Campbell
(Sakrete ready mix concrete), Grosse &
Blackwell (foods), Fram Corp. (auto fil-
ters), Lord Calvert Coffee, Glenn L. Martin
Co. (aircraft & develop.), Md. Hospital
(Blue Cross & Blue Shield), Md. Milk Pro-
ducers (Dairy Co-op.), Olin Mathieson
Chem. Corp. (anti-freeze), Royster (fer-
tilizer)

MASSACHUSETTS

BOSTON

ALLIED ADVERTISING AGENCY*

100 Boylston St., Boston 16, Mass. Hub-
bard 2-4100

Howard Shamban

Beacon Company (floor wax)

ARNOLD & CO.*

262 Washington St., Boston 8, Mass. Rich-
mond 2-1220

Edward Maltzman, TV-Radio dir.

Acta Corp. (Unicorn records, classical re-
cordings), Cadillac-Olds (automotive), Form-
aid Co. (bras), Fox-Cross Candy Co.
(Charleston Chew), Old Monastery Wine
Co. (wines), H. H. Scott (hi-fidelity com-
ponents), Stop & Shop Supermarkets (chain
stores), Talbot Pontiac

BADGER & BROWNING & PARCHER

75 Federal St., Boston 10, Mass. Liberty
2-3364

Franklin S. Browning, Jr.

Star Market Co. (super market chain),
Parker Brothers (games)

BAHN ADVERTISING CO.

115 Chauncy St., Boston 11, Mass. Liberty
2-4206

Bellemeade Footwear, Formcraft (Ciro bras),
Manchester Hosiery Mill (Lady Hampshire
hosiery, Ironwear insured nylons, Ipswich
nylons), Tennessee Knitting Mills (hosiery)

BBD&O*

162 Boylston St., Boston 16, Mass. Copley
7-7800

George L. Mattheson, media dir.; **G.**
Wright Briggs, Jr.

Am. Radiator and Standard Sanitary Corp.,
Liberty Mutual Insurance Co., Maine Sardine
Council, New England Coke Co., The
F. & M. Schaefer Brewing Co. of Mass., The
Southern New England Telephone Co., R. H.
Stearns Co.

BENNETT & NORTHROP*

711 Boylston St., Boston 16, Mass. Ken-
more 6-3820

Elizabeth D. Parsons

CBS-Hytron (tubes), Coes & Young (men's
shoes), Kyanize Paints, Sands, Taylor &
Wood Co. (King Arthur coffee & flour),
James O. Welch Co. (candy), Crosby Mo-
lasses Co., Ltd., W. H. Schwartz & Sons,
Ltd. (coffee), Sussex Ginger Ale, Ltd. (soft
drinks)

JULIAN BRIGHTMAN CO.*

702 Beacon St., Boston, Mass. Com-
monwealth 6-0130

Julian Brightman, Sidney H. Kerber,
Irene H. Kelleher

C. H. Alden Shoe Co. (Alden-Pedic shoes),
Ave Venetian Blind Mfg. Co., Albany Novelty
Mfg. Co., Angel Novelty Co. (wood
prods.), Astor Products Co. (exterminating
prods.), Banner Sportswear Co., Carlton
Mfg. Co. (plastics), Carpenter-Morton Co.
(paints & varnishes), Globe Sporting Goods,
Harvard Specialty Mfg. Co. (table tennis
sets & balls), Hilo Varnish Co. (industrial
finishes), Kloss Industries (loudspeakers),
Leavitt Machine Co. (air separators & valve
reseaters), Mobero (cold cathode lighting),
National Novelty (games), New Can Co.
(metal containers), Northeastern Distributors
(TV & appliances), Northeastern Wall-
paper Corp., Old Colony Shoe Co., Reiss
Assoc. (plastic laminates), Richard, Sexton
& Wells (housewares), Sexton Can Co. (in-
dustrial containers), Stern Can Co. (cans),
Table Tennis Corp., Universal Table Tennis
(table tennis nets), Wallpaper Wholesalers
Assn.

HAROLD CABOT & CO.*

136 Federal St., Boston 10, Mass. Han-
cock 6-7600

David R. Williams

Boston and Maine Railroad, Carling Brewing Co. (Black Label beer, New England only), Clicquot Club (beverages), New England Elec. System, New England Telephone & Telegraph, S. S. Pierce Co. (grocers & importers)

DOREMUS & CO.*

60 Battery March St., Boston 10, Mass.
Hubbard 2-5665

Ruth L. Simonds, media dir.

Algonquin Gas Transmission Co. (regional gas promotion-coop.), Automatic Heating Corp. (Timken oil burners, storm windows), Pastene (canned food & wine), Eugene Rottmund (Dutelmann brand sausage prods.), Seiler Foods (frozen)

JOHN C. DOWD†

212 Park Sq. Bldg., Boston, Mass. Hubbard 2-8050

Wm. H. Monaghan, media dir.; Edward J. Regan, asst.

Burnham & Morrill Co., Cott Bottling, First National Stores, Megowen Educator Food Co., Revere Sugar Refinery

SAMUEL GERBER ADVERTISING AGCY.

146 Summer St., Boston 10, Mass. Liberty 2-3209

Samuel M. Gerber

Mastercraft Products (mail order), Moccasin-Craft (women's shoes, mail order), Mother Hubbard's (mail order)

INGALLS-MINITER HAUGHEY CO.*

137 Newbury St., Boston 16, Mass. Commonwealth 6-5767

Nancy Dixon, dir. media & pub. rel.

Bay State Macaroni Co., Boston Sausage & Provision Co., Carroll Reed Shops (casual & ski wear), Dawson's Brewery (beer & ale), Friend Bros. (beans, other food prods.), Groveton Paper Co. (Vanity Fair & Blue Ribbon paper products), Kennedy & Co. (food stores), Knapp Bros. Shoe Mfg. Co., La Touraine Co. (coffee), The Moxie Co. (soft drinks), New England Hdw. Dlrs. Assn., H. J. Theiler Co. (textile machinery), Usen Canning Co. (Tabby cat food), Wheeler Reflector Co. (industrial & street lighting)

HAROLD F. LEWIS ADVERTISING CO.*

18 Tremont St., Boston, Mass. Capitol 7-7077

Victor H. Carr, Gretchen Knauff, J. Leonard Michelson

Auto Engineering Co. (foreign cars), Carr; Glendale Coal & Oil Co., Carr; Hansen MacPhee, Carr; Hyde Bird Feeder Co. (wild bird prods.), Int'l. Shoe Machinery Co.,

Carr; Plymouth Rock Gelatin (desserts), Carr; Security Fence Co., Carr; Specialty Automatic (printing presses), Standard Chocolate Co. (Donna Deane), Michelson; Statler Tissue Corp., Michelson; Tele-Vane Co. (television), Michelson

LLOYD ADVERTISING

9 Newbury St., Boston 16, Mass. Copley 7-6540

John Kurkjian, Joseph Blue

Savings & Loan Associations and Cooperative Banks

ROBERT F. O'BRIEN & CO.

420 Boylston St., Boston 16, Mass. Kenmore 6-1207

D'Arrigo Bros. (broccoli & celery), J. W. Leavitt Co. (Teddy brand), Monmouth Canning Co., K. J. Quinn Co. (Scuffy shoe polish)

PARSONS, FRIEDMANN & CENTRAL*

101 Tremont St., Boston 8, Mass. Hancock 6-8622

Robert Aronson

Ace Photographic Supply Corp., Ambassador Shoe Corp., Blake Industries (toys), Dickson Buick, Dunham Brothers Co. (shoes), Faulkner Mfg. Co. (seat covers), Gale Hall Engineering (Mile-O-Meter), Great Scott Shoe Corp. (children's shoes), Household Research Corp. of America (Nylon-Brite), Lawrence Plycraft, Maine Mfg. Co., New England Surplus Sales Co. (mail order), White Cross Home Prods. (home aids)

REILLY, BROWN & TAPPLY*

216 Tremont St., Boston 16, Mass. Hancock 6-8070

Arthur F. Brown, pres.; George Heathcote, radio-tv dir.

R. E. Jarvis (power mowers), Brown; Sykes Hernia Control, Brown; Thompson Buick Co., Brown; Winfield Brooks Co. (TM-4 paint remover), Heathcote

SILTON BROTHERS*

131 Clarendon St., Boston 16, Mass. Copley 7-3730

Earle W. Hoffman, media dir.; Marie E. Kachinski, space-timebuyer

Barcolene (all purpose cleaner), Elm Farm Food Stores, Luby Chevrolet (auto dlr.), New England Provision Co. (meats)

SUTHERLAND-ABBOTT

581 Boylston St., Boston 16, Mass. Copley 7-8600

T. R. Covey, Jr., radio-tv dir.; Joanne Barbour

Am. Optical Co., Am. Sisalcraft Co., Blne Cross, Blue Shield Insurance, Gold Filled Mfrs. Assn., Homelite Corp.

TIPPETT & CO.*

6 Abbott Road, Wellesley Hills Sta., Boston 82, Mass. Wellesley 5-6550

O. W. Tippett, S. R. Tippett, Leonard Russell, Lewis Briant

Briggs Maroney Co. (Bri-Mar paints), Tippett; Coombs & McBeacht, Inc. (Ford dtrs.), Tippett, Russell; Silent-Flo Filter Mfg. Co. (water filter), Tippett

GREENFIELD

RICHARD R. BRUCE

20 Federal St., Greenfield, Mass. Prescott 4-4396-97

Richard R. Bruce, pres.; Anne P. Surprenant

Eastern States Exposition (fair), Western Mass. Electric Co. (public utilities)

SPRINGFIELD

GIBNEY AND BARRECA*

100 Chestnut St., Springfield 3, Mass. Republic 9-7334

Marion E. Woods

Eastern States Farmers' Exchange, Springfield Five Cents Savings Bank, Third National Bank & Trust Co., Western Mass. Electric Co.

WORCESTER

C. JERRY SPAULDING*

201 Commercial St., Worcester, Mass. Pleasant 3-4789

C. Jerry Spaulding

Bowker-Hamblin-Malmquist (General Tire dealers), Smith & Fife (ice cream mfg.), People's Savings Bank

MICHIGAN

BENTON HARBOR

PAXSON ADVERTISING

720 E. Main St., Benton Harbor, Mich. Walnut 6-2109

Chester R. Wold

Michigan Fruit Sponsors (fresh fruits & vegetables)

BLOOMFIELD HILLS

MacMANUS, JOHN & ADAMS

Long Lake Rd. & Woodward Ave., Bloomfield Hills, Mich. Midwest 6-1000

Elmer W. Froehlich, media dir.; Charles N. Campbell, William A. Bushway, John T. Hartigan

Cadillac Motor Car Div., Campbell, Hartigan; Dow Chemical Co. (Saran Wrap, agri-

cultural chemicals, Penta, anti-freeze), **Bushway**; S. S. Kresge Co. (various), **Campbell**; Minn. Mining & Mfg. Co. (Sashette ribbon, gift wrap tape), **Campbell**; Pontiac Motor Div., **Campbell, Hartigan**

DETROIT

THE ALLMAN COMPANY*

814 Free Press Bldg., Detroit 26, Mich.
Woodward 2-8750

John M. Klack, dir. of media & research

Bureau of Lathing and Plastering of the Detroit Area, Dayton Rubber Co. (tire div.), Fruehauf Trailer Co., Indiana Motor Truck Assn., Truscon Laboratories

BEAUMONT & HOHMAN

2312 Book Tower, Detroit 26, Mich. Woodward 3-1109

I. C. Bettiker

Michigan Tourist Council, Semmler Wholesale Supply Co. (water heaters)

KARL G. BEHR ADVERTISING AGENCY*

300 Francis Palms Bldg., Detroit, Mich.
Woodward 1-1087

Pauline V. Charland

Detroit Free Press, MacDonald Trailer Sales

BELTAIRE ASSOC.*

1101 Maccabees Bldg., Detroit 2, Mich.
Temple 2-7150

Kars Nuts, Schafer Bakeries

D. P. BROTHER & CO*

General Motors Bldg., Detroit 2, Mich.
Trinity 2-8250

Watts Wacker, media dir.; **Richard Hoffman**, **John J. Walsh**

AC Spark Plug Div. (Electronics Div., spark plugs, oil filters, fuel pumps), **Walsh**; Guide Lamp Div. (Antronic-Eye headlamps), **Walsh**; Harrison Radiator Div. (radiators & heat exchangers), **Walsh**; Illyatt Bearings Div. (roller bearings), **Walsh**; New Departure Div. (ball bearings), **Walsh**; Olds mobile Div., **Walsh, Hoffman**; Saginaw Steering Gear Div. (power steering), **Walsh, Hoffman**

CAMPBELL-EWALD†

4th Floor, General Motors Bldg., Detroit, Mich. Trinity 2-6200

J. J. Hartigan, senior v.p.; **R. H. Crooker**, Jr., **R. E. Fischer**, **L. N. Harabedian**, **N. G. Jackman**, **J. J. Passmore**

Chevrolet Motor Div., General Motors Corp., Detroit Edison Co., General Motors Acceptance Corp., Goebel Brewing Co., Rheem Mfg. Co., United Motors Service, Div. of General Motors Co.

CLARK & BOBERTZ†

826 Fox Bldg., Detroit, Mich. Woodward 1-5500

R. J. Terbrueggen, media dir.; **Ruth Specelman**

Citizens' Mutual Auto Ins. Co., Mario Food Products, Michigan Life Ins. Co., Moto-Mower Co.

DAVIS-DANIELS ADVERTISING

139 Cadillac Square, Detroit 26, Mich.
Woodward 5-9874

Monroe D. Molner, **Harry H. Goldberg**

Brennau Appliance (RCA Whirlpool dist.), **Molner**; Carbonated Beverages (Sweet 16), **Molner**; Crown Furniture, **Goldberg**

W. B. DONER AND CO.*

505 Washington Blvd., Bldg., Detroit 26,
Mich. Woodward 7-7400

Ellen K. Dryer, media dir.; **Bernice Jones**,
Mary White

Delsoy Distributors (Delsoy prods.), Detroit Creamery Co. (Sealtest milk & ice cream), D. W. G. Cigar Corp. (R. G. Dun, El Verso, Ben Bey cigars; Emerson, San Felice, Santa Fe cigars), Federal Department Stores, L. Perrigo Co. (Hi-Potency vitamins), Radio Distributing Co. (Norge appls.), Rox Products Co. (masonry paints), Speedway Petroleum Corp. (Speedway 79 & Dayton tires), Top Pop Prods. (E-Z Pop popcorn & E-Z Pop pop)

GEYER ADVERTISING

14250 Plymouth Road, Detroit 32, Mich.
Webster 3-5520

J. R. Telisky

Auu. Motors Corp. (Rambler, Nash, Hudson, Metropolitan)

GLEASON ADVERTISING AGENCY*

726 Fisher Bldg., Detroit 2, Mich. Trinity
3-8181

Marjorie M. Sawyer, media dir.; **Peggy Van Camp**

Aunt Jane's Pickles, **Van Camp**; Kretschmer (wheat germ), **Sawyer, Van Camp**; Roman Cleaner (bleach), **Van Camp**; Solventol (household cleaner), **Van Camp**

GLOBE ADVERTISING SERVICE*

Bellerue & Jefferson Ave., Detroit 7,
Mich. Lorain 7-6682

Sam Picks, **Paul Smith**

Johnson Smith & Co. (mail order), **Picks**; World Novelty Co., **Smith**

GRANT ADVERTISING*

2900 Guardian Bldg., Detroit 26, Mich.
Woodward 3-9100

W. A. Hammand, media dir.; **J. A. Brown**,
asst. media dir.; **David Balnaves**

Dodge Div., Chrysler Corp. (Dodge cars), **Balnaves**; Electric Auto-Lite Co. (spark plugs, batteries, etc.), **Balnaves**; Tolent Chemical Co. (toothpaste & cough drop), **Balnaves**; Plymouth Div., Chrysler Corp. (Plymouth cars), **Hammand, Balnaves**

MAXON

2931 E. Jefferson Ave., Detroit 7, Mich.
Lorraine 7-5710

P. C. Beatty, media dir.; **R. D. Reiss**, Al Duz

Corning Glass Works (Pyrex ware), **Beatty, Reiss**; Griesedieck Bros. Brewery Co. (beer), **Reiss**; H. J. Heinz Co. (Heinz 57 Var.), **Beatty, Reiss**; Pfeiffer Brewing Co. (beer), **Duz**

OTTO & ABBS*

Guardian Bldg., Detroit 26, Mich. Woodward 1-6750

Rudrick R. Otto, **Jerome K. Abbs**

Michigan Mutual Liability Co., **Otto**; **Nicoley-Dauncey, Abbs**

ROSS ROY

2751 E. Jefferson Ave., Detroit 7, Mich.
Lorraine 7-3900

Carl E. Hassel, **Ron A. Post**

Dodge Div., Chrysler (trucks), **Stewart-Warner** (Instant Heat car heater)

SIMONS-MICHELSON CO.*

1126 Lafayette Bldg., Detroit, Mich. Woodward 3-3300

Richard Hughes, radio & tv dir.; **Arthur Capland**, **Lawrence J. Michelson**, **Sam Rubin**, **Jash Sarasohn**, **L. N. Simons**, **Cynthia Holmes**, **Mary D. Moore**, **Joseph Morrison**, **Rudy Meyersahn**, **William Murray**, **Noble Lawsan**, **Evelyn Keller**

E & B Brewing Co., **Simons**; Epps, International Merchandise, **Sarasohn**; Marshall's Drug Stores, **Michelson**; Mohawk Lumber, **Sarasohn**; Morris Buick, **Simans**; Sealy Mattress, **Hughes**; Velvet Peanut Prods., **Hughes**

TECH ADGENCY*

1004 E. Jefferson Ave., Detroit 7, Mich.
Woodward 2-7367

Marie M. Winthrop, **Valore L. Marcinak**

American Eagle Spark Plug Corp., **Marcinak**; Dynex (Electromite Electric car), **Winthrop**; Michigan Bean Shippers Assoc., **Winthrop**

GRAND RAPIDS

BEN DEAN ADVERTISING AGENCY*

50 Ransom, N. E., Grand Rapids 3, Mich.
GL 8-0666

Ben Deen, Jr.

Grand Rapids Mutual Fed. Savings & Loan,
Michigan Consolidated Gas Co.

KALAMAZOO

MC LAIN & ASSOC. ADVERTISING*

426-428 W. South St., Kalamazoo, Mich.
Fireside 3-5111

N. Baird McLain, owner; R. W. Wadingt-
tan

Am. National Bank & Trust Co., First Fed-
eral Savings & Loan Assn.

LANSING

CAPITAL ADVERTISING*

528 N. Washington Ave., Lansing 33,
Mich. Ivanhoe 9-7501

D. Bruce Anderson

McKay Lumber Co., Michigan Elevator Ex-
change, Standard Block & Supply Co.

MIDLAND

CHURCH & GUISEWITE ADV.

121 McDonald St., Midland, Mich. Tem-
ple 5-7111

Jahn Church, pres.

Dow Corning Corp. (silicones, shoe saver,
sight savers)

MINNESOTA

MINNEAPOLIS

BBDO*

1640 Northwestern Bank Bldg., Minne-
apolis, Minn. Federal 8-8401

Hale Byers, head timebuyer

Cream of Wheat, General Mills, Iron Min-
ing Industry of Minnesota, Minnesota Min-
ing & Mfg. Co., Northwestern Telephone
Co., Jacob Schmidt Brewing Co.

BRUCE B. BREWER & CO.*

400 Foshay Tower, Minneapolis 2, Minn.
Federal 3-8101

Mary Ann Schultz, media buyer

Ain. Crystal Sugar, Cargill (hybrid corn),
Lan-O-Sheen, Inc. (Lan-O-Sheen & Lan-O-
Wipe cleaners), Nutrena Mills (feeds, dog
food)

CAMPBELL-MITHUN*

1300 Northwestern Bank Bldg., Minne-
apolis, Minn. Federal 9-7383

**Arthur H. Lund, v.p., radio-tv dir.; Phil
Archer, timebuying supervisor; Pat Brau-
wer, Marian Clark Manzer, Rudi Marti,
Evan Prase, Katherine Thulin**

Charmin Paper Mills (paper prods.), Marti;
Fenn Brothers (candy), Thulin; Gold Seal
Co. (glass wax, snowy powder bleach, wood

cream), Brauer; Theo. Hamm Brewing
Co. (Hamm's beer), Prase; Kroger Co. (St.
Louis), Marti; Land O'Lakes Creameries
(dairy prods.), Prase; Land O'Lakes Feeds,
Prase; Larsen Co. (frozen, canned veggies.),
Thulin; Malt-O-Meal Co. (hot wheat cereal),
Brauer; Munsingwear (lingerie, sleepwear),
Brauer; Nash Coffee Co., Manzer; Nash-
Finch Co. (canned foods), Manzer; North-
west Airlines, Brauer; Pillsbury Mills
(Ballard flour & biscuits, grocery prods.,
refrigerated prods. and Globe flour), Brau-
wer; Pillsbury Mills (flour), Marti; Pills-
bury Mills (feed & soy div.), Manzer

**FIRESTONE-GOODMAN ADVERTISING
AGENCY**

1801 Nicollet Ave., Minneapolis, Minn.
Federal 5-3114

**Allan Firestone, Archie L. Goodman,
Richard J. Firestone**

The Lustra-Silk Corp., R. J. Firestone

JOHN W. FORNEY*

Foshay Tower, Minneapolis 2, Minn. Fed-
eral 6-3643

Jaan M. Jackson

Great Northern Railway Co., Russell-Miller
Milling Co. (family flour), Sweetheart Asso-
ciated Cos. (bakeries)

FOULKE AGENCY

2340 Rand Tower, Minneapolis 2, Minn.
Federal 9-5581

R. W. Faulke, Eugene H. Gauld

Henepin Federal Savings & Loan, Faulke

GOUSHA ADVERTISING*

130 S. 10th St., Minneapolis 2, Minn.
Federal 9-6831

Harry M. Gousha, Jr., Fred J. Major, Jr.

Bayport Chemical, Major; Carr-Cullen Co.
(millwork), Major; Forman, Ford & Co.
(paint, glass), Gousha; Jiffy Balling Co.
(nursery equipment), Major; Margo-Kraft
(hobby distr.), Gousha; Rollco Robot,
Inc. (water softeners), Major; Streater Lumber,
Gousha; The Salisbury Co. (mat-
tresses), Gousha

ART GRUBER ASSOC.*

4401 E. Lake St., Minneapolis, Minn.
Parkway 1-1661

Art Gruber, Norman Vinitsky

Cronstrom Mfg. Co. (portable coolers),
Gruber; Garellick Mfg. Co. (marine sup-
plies), Gruber; Kline Oldsmobile, Gruber;
Margo Kraft (hobby & toy dist.), Vinitsky;
Midway Chevrolet (St. Paul) & Downtown
Chevrolet (Mpls.), Vinitsky; Midway Ford
Co., Gruber; Old Home Creameries (Old
Home cottage cheese), Vinitsky; Pepsi-Cola

Bottling Co. of St. Paul & Minneapolis),
Gruber

RALPH HOBBS ASSOC.*

638 Midland Bank Bldg., Minneapolis 1,
Minn. Federal 9-0026

**Ralph W. Hobbs, William T. Carnish,
Edith Shepherd**

Anaconda Co., Fertilizer Div., Hobbs; Milk
Foundation of the Twin Cities, Hobbs; Min-
neapolis Nash, Carnish; Minn. (AFL-CIO)
Federation of Labor, Carnish; Pheoll Mfg.
Co. (fasteners), Carnish; St. Paul Milk
Dealers, Hobbs; Sunset Equipment Co.
(milk coolers), Hobbs; Taber Bushnell Co.
(Steel-X), Carnish; Twin City Milk Pro-
ducers Assn., Shepherd; Twin City Rambler
Dealers, Carnish

RAY C. JENKINS ADV. AGENCY*

1240 Builders Exchange, Minneapolis 2,
Minn. Federal 2-4421

**Ray C. Jenkins, Kenneth L. Nordstrom,
Allan Royse**

Fairchild's Orange Butter, Jenkins; M. A.
Gedney Co. (processors of pickles & salad
dressings), Nordstrom; Jewel House, Inc.
(Co-op jewelry org.), Jenkins; Mitchell-
Boyer (Lincoln-Mercury), Jenkins; Jacob
Ries Bottling Works (Rock Spring bever-
ages), Jenkins, Nordstrom; August Schell
Brewing Co. (Deer brand), Jenkins

KEN NELSON ASSOC.*

1244 Baker Bldg., Minneapolis 2, Minn.
Federal 6-4102

**Kenneth A. Nelson, Walter Swanson,
Ralph Rabertson**

Cook Appliances (magic chef ranges, warm
morning incinerators), Robertson; F. C.
Hayer Co. (RCA Whirlpool, RCA Victor,
Hoover), Rabertson; Henderson Mfg. Co.
(Block Heaters Mfrs.), Robertson; Nutri-
Seal Stainless Steel (kitchen utensils), Rab-
ertson; Reinhard Bros. Co. (Norge, Zenith
TV), Nelson, Rabertson; S & H Mfg. Co.
(silage unloaders & chippers), Rabertson;
Slocom-Bergren Co. (food stores), Nelson;
Stark Radio Supply Co. (Sentinel TV),
Nelson; Bryant Whitesell Co. (heating, air
conditioners, water heaters), Nelson

LLOYD W. NELSON*

501 Syndicate Bldg., Minneapolis 2, Minn.
Federal 8-4753

Lloyd W. Nelson, Richard M. Day

Arthur Murray Studios (Mpls., St. Paul),
Sigwald Engineering Co., W. F. Smith Tire
& Battery Co.

OLMSTED & FOLEY*

1200 Second Ave., So., Minneapolis 3,
Minn. Federal 3-8166

Warren T. Way

Clover Leaf Creamery Co., Marshall-Wells Co. (paint, appls.), N. Am. Life & Casualty Co., Owatonna Canning (Festal vegs.), Waterman-Waterbury Co. (Furnace air cond.)

KNOX REEVES ADVERTISING*

600 First National Bank Bldg., Minneapolis, Minn. Federal 9-0071

John Hackett, Rita Wallerius

General Mills (Wheaties, Bisquick & Bisquick refrigerated biscuits, Purity Oats, Red Band, Red Star, Purasnow, Bakers, Rex & White Deer flour), Mars (Milky Way, Snickers, Three Musketeers, Forever Yours & Mars), Minneapolis Brewing Co. (Grain Belt beer), Pacific Gamble Robinson Co. (Sno Boy, Standby foods, Empress coffee)

PALMER N. REFSDAL AGENCY

482 Sexton Bldg., Minneapolis 16, Minn. Federal 3-8896

Palmer N. Refsdal

Spray-Brite Co.

E. W. SANN & ASSOC.

402 Plymouth Bldg., Minneapolis 3, Minn. Federal 7085

C. W. Stevenson

Federated Mutual Implement & Hdw. Ins. Co., Peoples Federal Savings & Loan Assn.

SAVAGE-LEWIS*

1807 Lyndale Ave., S., Minneapolis, Minn. Federal 9-7286

Robert L. Sturgis, media dir.; Carroll E. Crawford, media mgr.

William Barnes (soft drinks, preserves), The Farmhand Co. (farmhand implements), Great Western Sugar Co., The Lavoris Co. (mouthwash), McKesson & Robbins (Drng Mfr. & Wholesaler)

STEIN ADVERTISING AGENCY*

1030 Midland Bank Bldg., Minneapolis 1, Minn. Federal 9-0589

N. H. Stein, Jack Perper

M. Capp Mfg. Co. (Capp homes), Excel Garment Co. (Snofo winter wear), International Sash & Door Co. (millwork dealer), The Silcrest Co. (Millwork Mfr.), Universal Standard Alum. Corp. (alum. windows, doors, awnings, jalousies)

ST. CLOUD

THE STOCKINGER CO.

St. Cloud National Bank Bldg., St. Cloud, Minn. Blackburn 1-2140

Jack Dominik, E. L. Stockinger

Cold Spring Beer, Dominik; Lakeland Bakeries (wholesale), Stockinger

ST. PAUL

DAVID ADVERTISING AGENCY*

First National Bank Bldg., St. Paul 1, Minn. Capital 1-3872

Quentin J. David, Q. J. David, Jr., Rosemary Castor, Roger H. David

C & N W System (Omaha div.), H. David; Crane Co. of Minnesota, H. David; Minnesota Brewers Assn., J. David; Minn. Crop Improvement Assn., Q. J. David; Peters Meat Products Co., J. David, Castor; Sanitary Farm Dairies, J. David; Schuneman's (dept. store), Castor

THE HARPER CO.

818 Pioneer Bldg., St. Paul 1, Minn. Capital 4-7854

F. L. Harper, Paul Mandell

Montgomery Ward & Co., Harper; Parade of Homes, Mandell

E. T. HOLMGREN*

E-717 1st National Bank Bldg., St. Paul 1, Minn. Capital 5-6585

E. T. Holmgren, pres.; T. V. Drevescraft, v.p.

Industrial Credit Co. (I C Plan loans), Drevescraft; Minn. Farm Bureau Service Co. (fertilizers), Holmgren

JOHN H. McGuire ADVERTISING AGENCY*

470 S. Snelling Ave., St. Paul 5, Minn. Mi 9-4978

Jahn H. McGuire, Harriet E. McGuire

Buster Brown Shoes—Twin City Drs., Graybar Elec. Co. (appliances), Willard Johnson (Mfrs. reps.), N. W. Office Suppliers, Assn.

ARNOLD M. NIEMEYER & ASSOC.*

1018 Pioneer Bldg., St. Paul 1, Minn. Capital 4-3369

Arnold M. Niemeyer

Downtown St. Paul, Northwestern Refining Co., Pearson Candy Co.

MISSOURI

CLAYTON

AL MAESCHER ADVERTISING*

25 S. Bemiston, Clayton 5, Mo. Parkview 7-6981

Jean Conrey

Bryant Mfg. Co. (heating equipment), Dixie Mills Co. (Dixie feeds), Eckert Orchards Associates (Eckert's Appleberry sauce, Apple juice), R. E. Funsten (Funsten Nuts), General Elec. Appl. Co. (Major appls.), General Elec. Co. Portable Appl. Dept., Meletio Co. (Golden Dipt Div. (Golden Dipt breading, etc.))

COLLIERIA

NEDS & WARDLOW ADVERTISING AGENCY*

Miller Bldg., Columbia, Mo. Gibson 2-3143

R. G. Neds

Dairy Queen of Missouri (stores), Dalton Co. (Butler Bldg., distrib.), MFA Oil Co. (MFA oil, grease, gasoline), Radars (Ranch House meat prods.), Uregas Service (Uregas, LP gas)

JEFFERSON CITY

JACKSON, HAERR, PETERSON & HALL*

302 Adams St., Jefferson City, Mo. 6-3107

Lynn Bickett, Ferne Bret

Griffith Hatcheries (eggs & meat), Bickett; Quisenberry Mills (feed), Bickett

KANSAS CITY

BOZELL & JACOBS*

1016 Baltimore, Kansas City, Mo. Ba 1-4997

Bert Bremsen, Bab Hughes

Associated Grocers, Bremsen; Schreiber Mills (Sweet Lassy & Lassy agricultural feeds), Bremsen

CARL LAWSON ADVERTISING*

1722 Broadway, Kansas City 12, Mo. Jefferson 1-5155

Jane Carder, Nancy Cherry

Antioch Merchants Assn. (shopping center), Plaza Merchants Association (shopping center), Wadsworth Homes (prefab.), Cherry; E. H. Wright Co., Ltd. (Bar-B-Q smoke), Cherry

POTTS-WOODBURY*

2233 Grand Ave., Kansas City 1, Mo. Grand 1-5775

William J. Brewer, Radio-TV dir.; Gene W. Dennis, Al Christy

American Sheep Producers Council, Christy; Behlen Mfg. Co. (farm equip.), Brewer;

MISSISSIPPI

JACKSON

ROBERT J. PEETS ADVERTISING*

Court Square South, Tombigbee at President, P. O. Box 1082, Jackson, Miss. 4-2763

Robert J. Peets, Dean C. Dubois

Magnolia Discount Stamp Co. (trading stamps), Miss. Industries for the Blind (brooms), Tillman Finance Co. (loans)

Black, Sivalls & Bryson (steel & fabr. prods.), Christy; The Coleman Co. (furnaces and air conditioning), Dennis; Comfort Equipment Company (farm sprayers and tractor heaters), Christy; D-X Sunray Oil Co. (petrol. prods.), Dennis; Interstate Bakeries Corp., Brewer; Pen-Jel Corp. (Pectin), Christy; Rival Mfg. Co. (housewares), Brewer; Roll-O-Matic Co. (tire chains), Christy; Sheffield Steel Div., Armeo Corp., Dennis; Staley Milling Co. (feeds), Dennis; Standard Milling Co. (Ceresota, Aristos & Hecker flours), Christy; Russell Stover Candies, Brewer

ST. JOSEPH

AYRES, SWANSON & ASSOC.*

309 KFEQ Bldg., St. Joseph, Mo. 3-0229

R. W. Fletcher, H. J. Enright

Anchor Serum Co. (animal health aids), Fletcher; Chesmore Seed Co., Enright; Etchall (DeRUSTall & Etchall), Fletcher; Great Western Mfg. Co., Enright; Kellogg-Kelly Seed Co., Fletcher; Kirwan Furniture Co., Enright; Letts Thermoseal Window Co., Enright; Perma Stone St. Joseph Co., Enright; Research Laboratories, Fletcher; Seitz Packing Co. (meats), Fletcher; Vineyard Construction (Perma-Stone), Enright; Western Dairy Ice Cream Co., Fletcher; Wire Rope Corp. of America, Fletcher

ST. LOUIS

BATZ-HODGSON-NEUWOEHNER ADV.*

112 N. Seventh St., St. Louis, Mo. Central 1-8907

Hiram W. Neuwehner, Jr., Harry Hanig, Jr.

Bettendorf Stores, Cheer Up Co. (soft drink), Connally Heating Co., Costello Cottage Cheese Co., Francis Chevrolet Co., International Oil Burner Co., Kaufmann Co. (salads), Klees Oldsmobile, Metro Motors (Dodge-Plymouth), Ravarino-Freschi (Macaroni Prods.), Royal Crown Bottling Co., Salmica (alnm. siding)

FRANK BLOCK ASSOC.*

212 Kingshighway, St. Louis, Mo. FO 1-6200

Syd Blumenthal, media dir.; Evelyn Langan

General American Life Insurance, Knapp-Monarch Co., Midwest Consumers of Waste Paper, Ozark Airlines

D'ARCY ADVERTISING CO.*

Missouri Pacific Bldg., St. Louis, Mo. Central 1-6700

Harry K. Renfro, radio-tv dir.; J. Dalton Walsh, Dan Brady

Anheuser Busch (Budweiser), Banquet Canning Co. (canned, frozen foods), Fedders Air Conditioning, Lincoln Engineering Co.

(power lubrication systems), McQuay-Norris Mfg. (automotive parts), Missouri Pacific Railroad, Reardon Paints (Bondex, Dramex, etc.)

GARDNER ADVERTISING CO.†

915 Olive St., St. Louis 1, Mo. Central 1-3200

Frank E. Heastan, media dir.; Frank Clayton, Earl Hatze, Ray Schaeufeld, Grace McMullan, Barbara Frodeman, Mary Haward, Pat Schinzing

Anheuser-Busch (Busch Bavarian beer), Barton Mfg. Co., Godefroy Mfg. Co., Pet Milk Co., Granite City Steel Co., Procter & Gamble Co., Wabash Railroad Co.

HIRSCH, TAMM & ULLMAN*

309 N. 11th St., St. Louis 1, Mo. Central 1-2389

Maurice L. Hirsch, pres.; Paul B. Ullman, v.p.; Emil Tamm, v.p., & sec'y.

Freund's Jewelers, Ullman; Goodwin Div., Old Judge Foods Corp., Hirsch; Hanley & Kinsella Div., Old Judge Coffee Co., Hirsch; Heifetz Pickles, Ullman; Old Judge Coffee Co., Hirsch

KELLY, ZAHRNDT & KELLY*

2343 Hampton Ave., St. Louis 10, Mo. Mission 5-2684

Walter W. Zahrndt, Robert Kelly, William H. Thamsan

Jos. A. Mrazek Moving & Storage, Marco Sales, United Van Lines, United Van Lines (Canada) Ltd.

KRUPNICK & ASSOC.

520 N. Grand Blvd., St. Louis 3, Mo. Jefferson 3-1723

Fred Wuellner

The Branchell Co. (Color Flyte Melmac Dinnerware), Mercantile Trust Co., Roberts-Johnson Rand Div. of International Shoe Co. (Poll Parrot & Scamperos)

**LYNCH, HART & STOCKTON
ADVERTISING CO.***

25 So. Bemiston, St. Louis 5, Mo. Parkview 7-8867

Richard C. Lynch, pres.; John T. Hart, v.p. & sec'y.; Richard B. Stacktan, v.p.; Robert J. Walterling, v.p., media dir.; Stewart McCormick, art dir.; Rose Adams, productian mgr.; Jean Cannars, office mgr.

Curtis Mfg. Co. (air compressors, automotive & industrial, air conditioning equipment, residential and commercial hydraulic lifts, automotive and industrial saws, clutch discs), Dairy Queen Advertisers' Assn., Material Handling, Inc. (designers and manufacturers of material handling facilities for

ready mixed operators), National Oats Co. (agric. feeds), Sterling Aluminum Prods. (steel casting), U. S. Royal Tire Service (tires), Vane Calvert Paint Co.

MAXWELL ADVERTISING CO.*

408 Olive St., St. Louis 2, Mo. Garfield 1-0661

Joseph A. Maxwell

Lindell Trust Co., Lucky Club Co. (soft drinks)

PRATER ADVERTISING AGENCY

705 Chestnut St., St. Louis 1, Mo. Garfield 1-6490

Barbara Black, radio-tv dir.

Falls City Brewing Company (beer)

RIDGWAY ADVERTISING CO.*

8008 Carondelet Ave., St. Louis 5, Mo. Parkview 1-3755

E. A. W. Schulenburg, Biran Valier, Casper S. Yast, J. J. Haran

Campbell Chem. Co. (insecticides), Valier; The Emerson Elec. Mfg. Co. (fans, motors, air conditioners), Haran; Lion Oil Co. (petrol. & chem. prods.), Yast; Oyster Shell Prods. Corp. (crushed shells), Schulenburg; Phelan-Faust Paint Mfg. Co., Yast; St. Louis Dairy Co. Valier

RUTLEDGE & LILIENFELD*

Ten Hundred Market St., St. Louis 1, Mo. Main 1-3252

Jahn G. Rutledge

Colonial Sugars, Diagraph-Bradley (shipping suppls.), Eagle Stamp Co. (trading stamps), A. C. L. Haase (olives), National Food Stores (super markets), Pevely Dairy Co. (dairy prods.)

WINIUS-BRANDON CO.*

1706 Olive St., St. Louis 3, Mo. Chestnut 1-6380

Vernon L. Marelock, radio-tv dir.; Herbert P. Halpern, timebuyer

Bar-B-Quick Co. (frozen ribs, bacon), Carlino's Beer, H. C. Cole Milling (flour), Deep Rock Oil (petrol. prods.), Endicott Johnson Corp. (shoes), Meeker Company (leather goods), Mexican-Am. Hat Co., Missouri-Kansas-Texas RR, Schlueter Mfg. (galvanized ware), Senoret Chemical Co. (Ant killer)

MONTANA

GREAT FALLS

WENDT ADVERTISING AGENCY

618 Strain Bldg., Great Falls, Mont. Glendale 2-8581

W. E. Wendt, Zelmo Hoy Schroeder

Beatrice Foods (Magic Freeze, ice cream, milk, turkeys), Great Falls Breweries (Great Falls Select Beer), Midland Implement Co. (Norge, Zenith, Ironite), Montana Flour Mills (flour, feeds, Sapphire flour, Ceretana feed), Montana Physicians Service (Blue Shield)

NEBRASKA

OMAHA

ALLEN & REYNOLDS*

1300 W.O.W. Bldg., Omaha, Neb., Atlantic 4445

Milt Stephon, radio-tv dir.; Don Amsden

Carpenter Oil Co. (Coryell Gas), Fairmont Foods (dairy foods, frozen foods), Merchants Biscuit Co. (Supreme Salad Wafers and Club Crackers), Miller Chemical Co. (farm fertilizers), Missouri Valley Steel Co., Nebraska-Iowa Electrical Council, Omaha Public Power District, Paxton & Vierling Steel Co., P. F. Petersen Baking Co. (Peter Pan Bread), Sidles Conditioned Air Co., Tekseed Hybrid Co. (seed corn), Uncle Sam Breakfast Foods

BOZELL & JACOBS, INC.

510 Electric Bldg., Omaha, Neb. J4 8030

F. C. Miller, exec. v.p. & gen. mgr.; Cloir Gross

Mutual of Omaha, Miller; Ak-Sar-Ben Races, J. L. Brandeis & Sons, Center Bank, Easy Parking Co., First National Bank, Ray Gain Florist, Major Appliance Co., Marshall Nurseries, Metropolitan Utilities District, Andrew Murphy & Son, Nebraska Clothing Co., Omaha Steel Works, Byron Reed Co., Safeway Stores, Skinner Mfg. Co., Sidney Rodeo, Stock Yards National Bank, Storz Brewing Co., Schneider Pontiac, Gross

THE CAPLES CO.

1504 Dodge St., Omaha 2, Neb. Jackson 7795

James D. Forris

Union Pacific RR

UNIVERSAL ADVERTISING AGENCY*

311 South 15th St., Omaha 2, Neb. Jackson 8448

James L. Lipsey, Millard H. Rosenberg

Louis Alberts & Son (salad dressing) Rosenberg; American Propane Gas Co. Lipsey; R. W. Barnes & Sons (Gold Crest honey), Rosenberg; Blotcky Beverage Co. Rosenberg; Chardon Co. (furniture mfr.), Lipsey; Commercial Optical Co. Rosenberg; Dividend Oil Co., Rosenberg; L. G. Domp Co. (Serta mattress & furn.), Lipsey; Frito Midwest Co., Rosenberg; Frontier Homes

Corp. (trailer mfr.), Lipsey; Imperial Casualty & Indemnity Co., Lipsey; Jolly Giant Food Stores, Rosenberg; Maypers Department Stores, Rosenberg; Milder Oil Co., Rosenberg; Mutual Distributing Co. (toys), Lipsey; Provident Loan Co., Rosenberg; The Rehrite Corp. (Rehrite Sheldon Swimming pools), Rosenberg; Saxe Freeman Co. (dry cleaning equipment distributors), Lipsey

ZIMMERMAN ADVERTISING AGENCY*

923 Redick Tower, Omaha 2, Neb. Jackson 1014

Brondt J. Zimmerman, Robert E. Beebe Gate City Steel, Zimmerman; Irrigation Pump Co. (farm equip.), Zimmerman; Shavers Food Marts, Zimmerman

NEW HAMPSHIRE

MANCHESTER

ED ST. AUBIN ASSOC.*

1426 Elm St., Manchester, N. H. National 5-9631, 5-9632

E. G. de St. Aubin, Kevin Cosh, Burton E. Nichols

Associated Grocers of N. H., Association-Canada Americaine, Cote Bros. (Sunbeam bread), Foster Beef Co., Foster Frozen Foods, Pepsi-Cola Bottling Co. of Manchester, State Operating Co. (theaters, amusement parks)

WESTON ASSOCIATES

1426 Elm St., Manchester, N. H. National 3-7392

Richard Williams, Mervin Weston

MKM Knitting Mills, Weston; New Hampshire State Planning and Development Comm., Williams; United Mattress, Weston

NEW JERSEY

CLIFTON

RIEGL AND FREDE

424 Lakewood Ave., Clifton, N. J. Gregory 1-7900

Robert J. Guthrie, media dir.

Bonat & Bonat (permanent waves, shampoo, etc.), Magle Products (ironing board covers, pressing cloths), Marcalus Mfg. Co. (Marcal paper products), G. N. Conighan Co. ("Cops" Copper cleaner, Easy-Vid oven cleaner, Chimney Sweep)

FANWOOD

PRESS RELATIONS ORGANIZATION

18 Fourth St., Fanwood, N. J. 2-8218

Mort W. Dovey

Olympic Park (Irvington-Maplewood)

MONTCLAIR

PAUL M. HEALY ADV. SERVICE

516 Bloomfield Ave., Montclair, N. J. Palmer 4-1100

Paul M. Healy

Clipper Chemical Co. (agricultural chemicals), Little Falls Laundry Co.

NEW YORK

A. H. P. ADVERTISING AGENCY*

101 Market St., Newark, N. J. Mitchell 2-2515

Joseph J. Pinkus

Am. Healthards Co. (reducing tablets, weight gaining tablets), Remington Rand (mail order), Best Values (dolls, records)

KARDONNE ADVERTISING AGENCY

60 Brantford Place, Newark 2, N. J. Harriet 3-1257

Joseph Kordonne

Bedding Industry of America (mattresses), Quiet Heat Mfg. Corp. (oil burners)

J. M. KESSLINGER & ASSOC.*

37 Saybrook Place, Newark 2, N. J. Harriet 3-0007

Mrs. H. C. R. Kesslinger

O. E. Linek Co. (Di-Met Crab Grass Killer), Quickee Products (Quickee waterless hand cleaner)

KEYES, MARTIN & CO.*

11 Hill St., Newark 2, N. J. Market 3-1830

Seymour Steinhardt

House Detective (real estate develop.), Parts Unlimited (electronic chain)

PLAINFIELD

GREGORY RUFFA ADVERTISING

201 E. Fifth St., Plainfield, N. J. Plainfield 5-7070

Gregory Ruffo

Q-W Laboratories (toiletries)

SOUTH ORANGE

REAST & CONNOLLY

10 Sloan St., South Orange, N. J. South Orange 3-1616

R. H. Connolly, E. George Chandler, Jr., R. Holdy

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in 3 August SPONSOR
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New York City**

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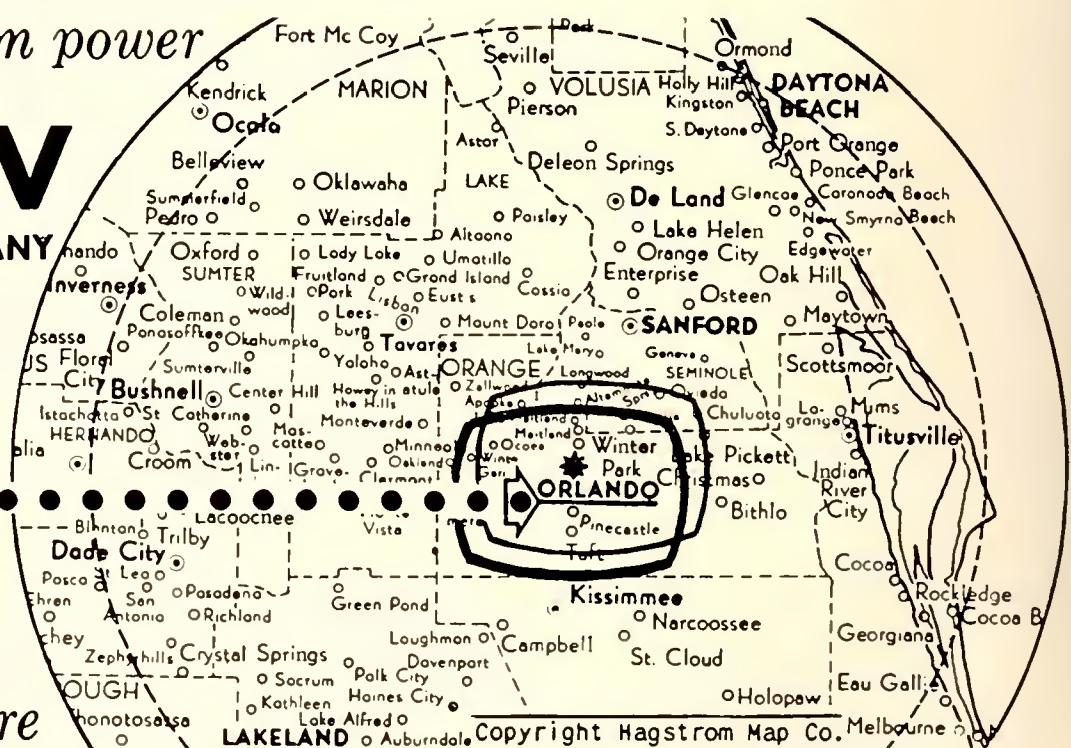
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